



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



J. A. Childs

031 - 1055.

Encl. T 1236, 130, 896

HARVARD COLLEGE
LIBRARY

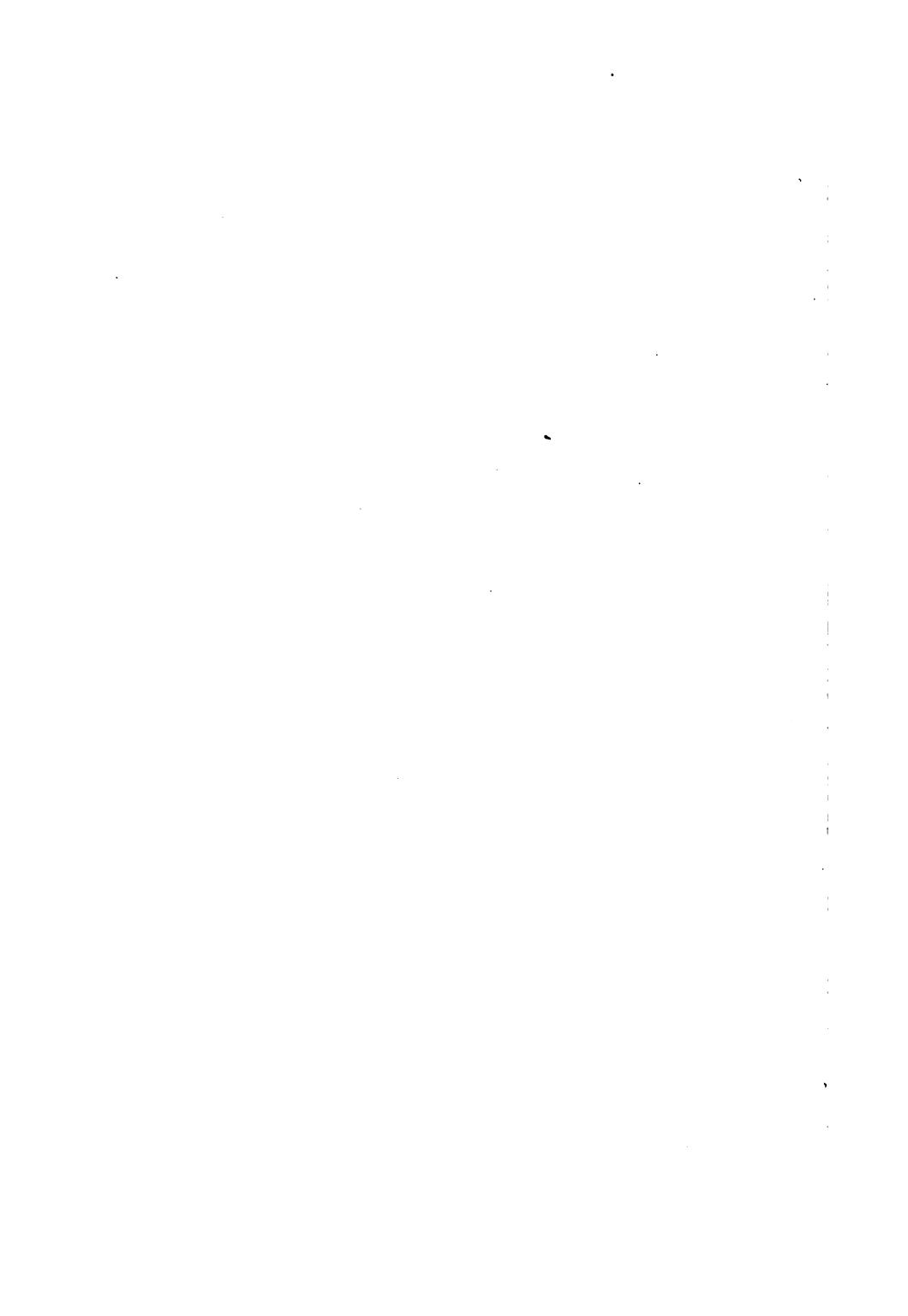


FROM THE LIBRARY OF
JOHN ALLAN CHILD
Class of 1900

—
The Gift of his Sister
MRS. HAROLD RICE
of Arlington, Massachusetts



3 2044 102 850 526



THE
MEDEA OF EURIPIDES,

WITH NOTES AND AN INTRODUCTION,

BY

FREDERIC D. ALLEN, PH. D.,
PROFESSOR IN HARVARD UNIVERSITY.

BOSTON, U.S.A..
GINN & COMPANY, PUBLISHERS.
1896.

F. 212.5 T 1236.120.574
V

HARVARD COLLEGE LIBRARY
FROM THE LIBRARY OF
JOHN ALLAN CHILD
AUGUST 14, 1930

COPYRIGHT, 1876.
BY GINN BROTHERS.

TYPOGRAPHY BY J. S. CUSHING & CO., BOSTON, U.S.A.
PRESSWORK BY GINN & CO., BOSTON, U.S.A.

P R E F A C E.

OF the conjectural emendations in the text of the *Medea* which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson's; Elmsley's (German reprint with Hermann's notes); Kirchhoff's editions of 1855 and 1867; Dindorf's (Oxford edition 1839, and *Poetae Scenici* 1868); Nauck's 3d edition, 1871,

also his *Euripideische Studien*; Schoene's *Medea*, 1853; Pflugk and Klotz's 3d edition, 1867; Witschel's, 1858; Paley's 2d edition, 1872; Weil's, 1868; Hogan's *Medea*, 1873; Wecklein's *Medea*, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.

INTRODUCTION.

I. EURIPIDES.

§ 1. **Life.** — What we know of Euripides' personal history, excluding what is plainly fabulous, is substantially this. He lived from 480, or a little earlier, to 406 b. c. The current belief was that he was born in Salamis on the day of the sea-fight, but this has the air of an invention. His father's name was Mnesarchus or Mnesarchides; his mother's, Clito. The latter at least was of humble origin. Euripides was of a studious and speculative turn, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others. His first play he exhibited at the age of twenty-five; thirteen years later he gained for the first time the first prize. Of a gloomy temperament, never personally popular with his countrymen, and not successful in his profession at first (he won only five dramatic victories), he seems to have suffered from a morbid sensitiveness, a consciousness of being misunderstood, a feeling sometimes reflected in his works. He lived aloof from the world, in the midst of his large collection of books. There was some trouble in his domestic relations; with neither his first nor his second wife did he live happily. His last years were spent abroad, first in Magnesia, then at the court of Archelaus, the Macedonian king, at Pella, where he died and was buried, a cenotaph being erected at Athens. He left three sons, the youngest of whom followed his father's profession. The popularity of his plays at the close of his life and throughout later antiquity was extraordinary.

§ 2. Works. — Of Euripides' 75 (according to others 92) plays, there have come down to us 19, or excluding the *'Ρῆσος*, which is almost universally thought to be spurious, 18. These are : *'Αλκηστις*, *'Ανδρομάχη*, *Βάκχαι*, *'Εκάβη*, *'Ελένη*, *'Ηλέκτρα*, *'Ηρακλεῖδαι*, *'Ηρακλῆς μαινόμενος*, *'Ικετίδες*, *'Ιππόλυτος*, *'Ιφιγένεια* ἡ ἐν Αἴλιδαι, *'Ιφιγένεια* ἡ ἐν Ταύροις, *'Ιων*, *Κύκλωψ* (a satyric drama), *Μῆδεια*, *'Ορέστης*, *Τρῳάδες*, *Φοίνισσαι*. The dates of the following six are known with certainty : Alcestis, 438 ; Medea, 431 ; Hippolytus, 428 ; Troades, 415 ; Helena, 412 ; Orestes, 408. A few others can be approximately placed. The Bacchae and Iphigenia in Aulis were produced after the poet's death.

§ 3. Spirit and Tendency. — Though a contemporary of Sophocles, Euripides belongs in spirit to a different age. He is a representative of the new Athens of his time, of the new ideas, political, moral, and aesthetic, which were just coming into vogue, supplanting the sterner and simpler notions of the old-fashioned citizens. It is the Athens of Demosthenes and Praxiteles, rather than that of Pericles and Phidias, for which Euripides wrote. Rhetoric and philosophical speculation had much to do with this change. Euripides shares the artificial tastes and the sceptical spirit of the new school.

To give vivid pictures of human passion is Euripides' chief aim, and in this his strength lies. He is in no sympathy with the mythical spirit ; the myths he uses only as the vehicle of his own conceptions. The notion of an all-controlling Fate and of a hereditary family curse are much less prominent than with Aeschylus and Sophocles. There is less lofty ideality in his conceptions ; his characters are more like those of every-day life, their passions less removed from common experience. This accords in general with modern taste ; indeed, it has often been observed that Euripides stands nearer to the modern dramatists than do his predecessors. He excites often a livelier sympathy ; hence Aristotle calls him "the most tragic of the poets." But Euripides has sometimes gone too far in this direction, and introduced characters too commonplace and incidents altogether trivial.

§ 4. Style. — Euripides is smooth and dexterous in the use of language ; free from the turgidity of Aeschylus, but not free from rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic of him are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author delights, even when one side is manifestly in the wrong, to display his skill in making out a specious argument. He is fond of philosophizing through the mouths of his characters, and the abundance of maxims (*γνῶμαι*), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of that day — went far to render Euripides attractive in later times. The histrionic art had developed in his day, and this influenced composition ; the actors had to be furnished with telling and pointed speeches and striking situations. Scenery, too, had come to be a matter of importance, and some plays (Troad., Her. Fur.) must have depended largely on their scenic effects for success.

§ 5. Form. — The internal economy of his plays is often defective ; his plots lack coherence and compactness. In general he relies on striking passages and thrilling scenes more than on unity and symmetry of the whole. But there is much difference among his plays in this respect. Two things have been especially blamed : 1. The so-called *θεὸς ἀπὸ μηχανῆς*, the express interference of a god at the end of the play to solve the difficulties of the situation. 2. His prologues, long soliloquies in which the situation is expounded, often baldly and awkwardly, to the hearers. Euripides was responsible for metrical and musical innovations concerning the merits of which we can no longer judge. The chorus is diminished in importance ; its odes are often mere interludes, having little to do with the dramatic situation. His later pieces show frequent resolutions in the iambi, and contain long and irregularly constructed monodies.

§ 6. Moral Tendency. — Euripides has been unjustly at-

tacked (notably by Aristophanes the comedian, and in modern times by Schlegel) on ground of exercising a debasing influence on morals. But much that seemed corrupting to his conservative contemporaries, as Aristophanes, cannot appear so to us; and those sentiments which have been cited as inculcating false morality seem mostly harmless when taken in connection with the situation and the persons who utter them. They are not to be taken for Euripides' own sentiments. To a few places in which the justice and providence of the gods are openly denied, exception may, perhaps, be fairly taken.

§ 7. **His Misogynism** was much blamed by the ancients, but this trait has been greatly exaggerated. Euripides brings forward in several plays women of strong passions and doing great mischief (*Medea*, *Phaedra*, *Hecuba*), but on the other hand has depicted noble and admirable types of womanhood (*Alcestis*, *Iphigenia*, *Macaria*). He possessed a deep insight into female character, and was fond of portraying it in all its phases, the dark as well as the light. He is particularly skilful in this, and his women, even the bold and unlovely ones, are thoroughly feminine.

Without trying to excuse his many defects, and without pretending to rank him with Aeschylus and Sophocles, we must yet recognize in Euripides dramatic genius of a high order.

§ 8. **Manuscripts and Scholia.** — The Euripidean manuscripts were first classified by Kirchhoff in his edition of 1855. Those which possess any authority form two classes. Nine plays (*Hec.*, *Or.*, *Phoen.*, *Med.*, *Hipp.*, *Alc.*, *Andr.*, *Troad.*, *Rhes.*) are extant in MSS. of both classes, the remaining ten in those of the second class only. These last plays were little known and read by the Byzantines, and have narrowly escaped perishing altogether.

CLASS 1. Uninterpolated copies (complete or partial) of a recension current in the Middle Ages, comprising the nine plays above mentioned. These MSS. have the highest authority. The principal ones are: *Codex Marcianus* in Venice (5 plays),

Cod. Vaticanus (9 plays), *Cod. Havnensis* (Copenhagen, 9 plays), *Cod. Parisinus* (6 plays).

CLASS 2. Copies of a different and far rarer recension which embraced at least 19 pieces, but contained a text of less purity, which had been tampered with by would-be correctors. The authority of these MSS. is therefore inferior, and the plays found only in them are accordingly difficult of criticism and cannot be so nearly restored. The two most important MSS. of this class are *Cod. Palatinus* at Rome (13 plays) and *Cod. Florentinus* (18 plays).

Scholia exist only to the nine plays found in MSS. of Class 1. Some of them are old and valuable. They are edited by W. Dindorf, Oxford, 1863, in 4 vols.

§ 9. **Editions.**— I name only the most important and comprehensive, omitting all of single plays :—

R. Porson (4 plays), 1797 – 1811.

P. Elmsley (3 plays), 1813 – 1821.

G. Hermann (12 plays), 1800 – 1841.

A. Matthiae, large edition, 10 vols., 1813 – 1837. Now antiquated.

W. Dindorf, Oxford edition with notes, 4 vols., 1832 – 1840. Most recently in *Poetae Scenici Graeci*, Leipzig, 1870.

Pflugk and *Klotz* (11 plays), Gotha and Leipzig, 1840 – 1867. Over-conservative.

A. Kirchhoff, larger edition with critical notes only, 2 vols., Berlin, 1855. This edition marks a new epoch in the text-criticism. Smaller edition with chief variants, 3 vols., Berlin, 1868.

A. Nauck, Text, 2 vols., Leipzig, 1871. Valuable emendations.

F. A. Paley, English notes, 3 vols., London, 1858 – 1860 (Vols. I. and II. now in second edition, 1872 – 1875).

H. Weil (7 plays), French notes, Paris, 1868.

Of separate editions of the *Medea* the following deserve mention :—

Kirchhoff's, Berlin, 1852.

Schoene's, Leipzig, 1853.

Wecklein's, Leipzig, 1874.

II. THE MEDEA.

§ 10. The *Medea* was produced B. C. 431, with the *Philocetes*, *Dictys*, and *Theristae*, and took only the third rank. It is presumably the earliest of the preserved plays, except the *Alcestis*. In merit it ranks at least as high as any.

§ 11. **Outline of the Plot.** — Medea is the daughter of Aeetes, king of Colchis, and like her father's sister, Circe, is endowed with knowledge of magic. Enamored of Jason, who comes with the Argonauts in quest of the Golden Fleece, she has enabled him by her arts to accomplish the tasks imposed on him by Aeetes, — the yoking of the fire-breathing bulls, the sowing of the dragon's teeth, the destruction of the crop of armed warriors, — and finally to slay the dragon which guarded the fleece itself; she has killed her brother Apsyrtus to facilitate their escape by detaining the pursuers, and has fled with Jason to Greece. They arrive at Iolcus in Thessaly, where the crafty Pelias, Jason's uncle, is king. The throne is rightfully Jason's, for Pelias had seized it from Aeson, Jason's father, and between the usurper and the rightful claimant there is mutual fear and distrust. In Jason's behalf Medea compasses the death of Pelias; she persuades his own daughters to slay him and boil him in a kettle, in the belief that through her enchantments they will thus be able to renew his youth. From the consequences of this deed Jason and Medea seek refuge in flight, and make their abode in Corinth. Here they live peacefully as exiles for a time, but Jason presently tires of his barbarian spouse, devoted though she is, and longs for a connection which shall advance him in wealth and dignity in his new home; accordingly he deserts Medea, and receives in marriage the daughter of Creon, the king of the country. All the passion of Medea's wild and unbridled nature is roused by this indignity. Here the play opens.

Prologue (1 – 130). — Medea's nurse in a soliloquy sets forth

the situation and describes her mistress's passionate grief, which she fears may lead her to some desperate deed. The παιδαγωγός or slave-guardian of Medea's two children enters with his charge. He has heard a rumor that Medea and the children are banished by a royal edict. He is bidden to withhold this from Medea, and to keep the boys in close seclusion. Medea's voice is heard from within in outbursts of despair and rage.

Parodus (131 – 213). — The Chorus of Corinthian women, friends of Medea, approach to express their sympathy. Medea still speaks from within. The nurse, at the request of the chorus, enters the house to persuade her mistress to appear.

First Episode (214 – 409). — Medea comes forth in answer to the summons, in a calmer mood. She describes her forlorn condition feelingly, and exacts from the chorus a promise of silence in case she shall find means for requiting her enemies. Creon now enters to announce the decree of exile against her, on ground of threats uttered against the royal family. Medea feigns submission and innocence, and by humble entreaty obtains a respite of one day. No sooner is Creon's back turned than her mien changes, and she declares her intention of accomplishing her revenge within the allotted day, — by her secret arts, should any refuge open to her where she may afterwards seek safety, otherwise openly, dagger in hand. She will meanwhile wait to see whether such means of safety shall present themselves.

First Stasimon (410 – 445). — A choral ode.

Second Episode (446 – 626). — A spirited scene between Jason and Medea. The former comes to offer Medea money for her journey. To her passionate invective Jason replies with what sophistry he may. The calm impudence with which he proffers his wretched excuses for his conduct, and even feigns to act the magnanimous toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.

Second Stasimon (627 – 662). — A choral song.

Third Episode (663 – 823). — The hoped-for aid comes to Me-

dea in the person of Aegeus, who chances to be passing through Corinth on his way to consult Pittheus concerning an obscure oracle which has been given him at Delphi. He asks the cause of Medea's grief, and at her entreaty promises her protection if she will come to his court at Athens. When Aegeus is gone, Medea unfolds to the chorus the plan which she has dimly had in mind from the outset. She will send her children to the princess, Jason's bride, entreating her intercession in their behalf, and they shall take her as a present a poisoned robe, to put on which will be certain death. Having thus destroyed her rival, she will slay her own children as the bitterest retaliation she can inflict on Jason. In pursuance of this plan the nurse is despatched to summon Jason to a new interview.

Third Stasimon (824 – 865). — Choral ode.

Fourth Episode (866 – 975). — Jason reappears, and Medea in an altered tone pretends to have considered the matter anew, and to have laid aside her wrath. She asks forgiveness for her former language, expresses approval of his course, and begs for his good offices with his bride in behalf of the children. Jason, thrown completely off his guard, promises this, and the boys are sent with the gifts. Remarkable in this scene is the mixture of real and pretended feeling on Medea's part; in the midst of her feigned contrition she is melted to real tears at the thought of what awaits the children.

Fourth Stasimon (976 – 1001). — Choral ode.

Fifth Episode (1002 – 1250). — The *paedagogus*, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bids him retire, and struggles long with herself; her heart fails her when she thinks of child-murder, but her evil passions nerve her to the deed. A pause ensues while they await further news, which is filled by a long anapaestic passage from the chorus. Then a messenger arrives in breathless haste to bring tidings of the catastrophe. The princess and Creon are killed by the poisoned robe. Their death is described at length. Medea enters the house to slay her children.

Fifth Stasimon (1251–1292). — The chorus implores the gods to prevent the unnatural crime. The cries of the ill-fated children are heard from within.

Exodus (1293–1419). — Jason comes hoping to save his children from the hands of the exasperated Corinthians. Learning what has just happened, he is overwhelmed with rage and sorrow. As he is trying to force his way into the dwelling, Medea, with the bodies of the children, appears aloft in a chariot drawn by winged dragons, which has suddenly been sent to her aid by Helios. After some further parley, Medea announces that she will bury the bodies in the temple of Hera Acraea, and institute a solemn feast in their honor; then predicting Jason's death, she departs exulting in the completeness of her revenge.

§ 12. **Remarks.** — The interest all centres in Medea and her all-absorbing passion. Her love and hate are terrible in their strength. The poet lays stress on her being a foreigner; he means to depict human nature in its wilder phase, with passions unmitigated by the restraining influences of laws and Hellenic civilization. Aside from this vehemence there is no grandeur in the character, no moral elevation. Our sympathy can only partly go with her; we cannot, even from a Greek point of view, approve her revenge, nor regard it as a deed necessary under the circumstances; yet there is a vivid reality in it.

But how is it that the murder of his children is so terrible a punishment for Jason, worse than even his own death, which Medea is perfectly able to bring about? Certainly it is not that Jason loves the children so extraordinarily. For although 562 fig., 914 fig. he affects great interest in their welfare, still this does not prevent his acquiescing quite unconcernedly in the decree which banishes them, nor does it occur to him to attempt to have this decree revoked until Medea, 940, proposes it; his indifference to his children is subject of remark, 76, and Medea taunts him with it, 1396, 1401. He first shows real solicitude in their behalf after the death of his bride. The real force of the punishment consists then in leaving him without children to

perpetuate the family and to support him in old age, and is fully felt only in connection with the murder of his new wife, which cuts off all hope of future offspring. The bitterness of this lot to a Greek mind can be only imperfectly understood by us. To him the extinction of his race was a terrible misfortune. And that herein lies the weight of Medea's revenge is plain from 803 flg. and 1348. It is, however, to be noted that the poet ignores the obvious possibility that Jason may take yet a third wife and beget children. We might, indeed, understand the prediction of Jason's death, 1386, as intended to cut off this resource, if we supposed a speedy death to be meant; but that again is hardly consistent with the words *μέντε καὶ γῆπας*, 1396. There is, therefore, plainly, this weak point in the construction of the piece.

The sending of the dragon-chariot is a sudden intervention on the part of the god, for otherwise Medea's excuse for her child-murder, that the boys must in any case die (1060, 1236), would not hold good, since there would be the possibility of her saving them as well as herself by flight. Aristotle blames this supernatural intervention at the close, but there is this to be said for it, that the winding-up of the action does not depend in any great measure on it, there being nothing to show that Medea herself could not escape without the chariot, as she has expected to do throughout. The most that the chariot does is to enable her to rescue and bury the bodies of the children, and to appear triumphant in the last colloquy with Jason, while it enhances, of course, the scenic effect of the close. With more justice one might find fault with the introduction of Aegeus, whose appearance just at the nick of time is purely accidental and not brought about by anything in the action itself. In fact this scene has little dramatic interest or import, and seems to be introduced mainly to bring on the stage an Athenian national hero.

It is somewhat surprising to find Medea at the end imposing a festival in atonement for her own crime on the Corinthians, whom she has just made her bitter enemies. We must suppose

that the authority of Hera is to effect this, who is the protectress of Medea as of all the Argonauts.*

The character of Jason is that of complete selfishness, a selfishness which has overrun and stifled his natural good impulses. Creon is imperious but well-meaning. Aegeus is a mere lay-figure. The servants, on the other hand, are well conceived; the nurse, with her bustling anxiety, is particularly good.

§ 13. **Question of Double Recension.**—There seems to be some reason for thinking that the *Medea* has undergone a revision or alteration since its first production, and that we have not the play exactly in its original form. Porson, Boeckh, Hermann, and others have thought this; Elmsley, Matthiae, Pflugk, have denied it. The chief considerations in favor are: 1. The dittography (passage written in two ways), 723, 724, 729, 730 = 725–728; see note. Hermann thinks 777 = 778, 779, another such. 2. Words quoted from *Medea*, but not found in our play. Such are the words ὡ θερμόβούλον σπλάγχνον, said by the Schol. Aristoph. Ach. 119 to be ἐν τῇ Μηδείᾳ Εὐριπίδου. Aristophanes Pax 1012 quotes ἐκ Μηδείας (whose *Medea* he does not say) δλόμαν, δλόμαν, not in our *Medea* (yet see 97), but found Iph. T. 152. Lastly in Ennius' *Medea* is a translation of the verse μισῶ σοφί-στὴν ὅστις οὐχ αἰτῶ σοφός, which Cicero (Fam. 13, 15) quotes from Euripides. None of these reasons are cogent; the dittography may be due to an interpolator, the Scholiast and Aristophanes might have quoted carelessly, and the Ennian verse is probably a case of *contaminatio*. Other things that have been urged as evidence of a double recension are altogether trifling.

§ 14. Relation to Neophron's Medea. — Neophron, a contemporary of Euripides, wrote a Medea which, according to Aristotle and Dicaearchus (see the first Hypothesis), served as a model for Euripides; nay, they seem to think the latter guilty of plagiarism in appropriating Neophron's work.

* Boeckh fancied that in the first edition of the piece it was Hera herself who commanded this in person.

And in truth Neophron's play, as is plain from the extant fragments (see Appendix), was very like Euripides'. Aegeus was introduced, but as coming expressly to consult Medea about the oracle, not as on his way to Pittheus. There was likewise a scene corresponding to 1021 *flg.*, in which Medea wavered between love for her children and desire for revenge. And at the end Jason's death was predicted by Medea as at 1386, not, however, the same manner of death, but suicide.

If, as is implied in the above statement, Neophron's play was written before Euripides', the credit for the design must be due in large measure to the former; Euripides must have followed him closely in the plot and construction of the piece, though that he borrowed his language is unlikely.* But the peculiar power of the Euripidean play seems to have thrown its predecessor quite into the shade.

§ 15. **Scenery, etc.**—The scene represents the front of Medea's house, the orchestra an open space before it. The palace and Jason's house are supposed to be on the right, the side whence personages coming from the city or harbor regularly entered. At the end of the piece Medea and her dragon-car appear aloft, either upon the *μηχανή*, a contrivance for sudden apparitions situated at the top of the scene-wall, or on the *αιώρημα*, swinging machine suspended with cords from above.

The *Protagonist* had of course the part of Medea; the *Deuteragonist* probably those of the nurse, Jason, and the messenger; the *Tritagonist* those of the *paedagogus*, Creon, and Aegeus. The few lines assigned the boys (outcries from behind the scene) would also be spoken by the Deuteragonist and Tritagonist.

* Wecklein contends that the notice in question is wrong, and that Euripides' first Medea was older than Neophron's. But surely Aristotle and his pupil were in a situation to know from the original records to which play the priority belonged.

III. ORIGIN AND DEVELOPMENT OF THE MYTH.

§ 16. Medea's adventures at Corinth seem at first view to be a sort of appendage or sequel to the story of the Argonautic expedition ; in reality, however, they are a separate and independent legend which was only later brought into connection with the Argonauts. The Corinthian Medea is essentially a distinct personage from the Argonautic, although both are perhaps developments of the same germinal idea.

§ 17. **The Argonautic Story.**—This legend was at home among the Minyae of Iolcus and Orchomenus ; it was their national epic in the earliest times, later modified and enlarged beyond its original boundaries by the poets, so that it became common Hellenic property. Aea, the land where the Golden Fleece is kept, is a sunny enchanted island in the distant sea. Homer thinks of it as somewhere in the west, but the Minyans, whose sea-outlook was an easterly one, must naturally have sought it in the east, and there it became at last fixed.

The Homeric Poems allude simply to the Argonaut myth as something well known, mention Jason as having passed the *πλαγκταί* or clashing rocks, and as having visited Lemnos, know Aeetes as son of Helios and sister of Circe.* Medea is not spoken of.

Hesiod's Theogony, 960 flg., 992 flg. Here is the earliest mention of Medea. She is daughter of Aeetes and Idyia, helps Jason perform the *στορόεντες ἀεθλοι* laid on him by Pelias, returns with Jason to Iolcus, lives with him there and bears a son, who is reared by Chiron the centaur. Medea is here distinctly a goddess.

* Od. κ 137, μ 70; Il. η 468.

Pindar in the fourth Pythian ode gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, which closes with the return of Jason and Medea. Colchis is now for the first time fixed as the abode of Aeetes.

Of other poets' treatment of this theme we know next to nothing. Only in its latest phase, with many embellishments, it reappears in the *Argonautica* of *Apollonius*.

Medea's rôle in this myth is a subordinate one. She is but the enchantress who helps Jason obtain the fleece. Preller thinks that the old fable closed with the death of Pelias through her wiles.

§ 18. **The Corinthian Legend.** — That this is not a mere amplification of the Argonautic story, but a primitive local myth, is clear from this, that it was bound up with very ancient religious rites. The Corinthians had, we know, the custom of performing yearly propitiatory sacrifices to atone for the murder of Medea's children; this rite was celebrated in connection with the worship of Hera *άκραια*, a national divinity of Corinth. Their sepulchre was shown at Corinth in Pausanias' time. The tale was variously told, and its earlier forms are quite unlike the tragic story. The germ is everywhere the killing of the children, either by Medea herself or by the Corinthians.

Medea is a benefactress of Corinth; she is said to have delivered the city from a famine;* she appears at first as queen; indeed, she was conceived of as divine.†

Eumelus, a Corinthian poet (about 750 b. c.) in his *Καρυθακά* treated this subject at length.‡ According to him Medea was queen of Corinth. The sovereignty belonged to her, since the throne had formerly been assigned her father Aeetes by Helios; and

* Schol. Med. 11; Schol. Pind. Ol. xiii. 52.

† Schol. Med. 10.

‡ Schol. Med. 10; Schol. Pind. Ol. xiii. 52; Pausan. ii. 3, 8.

the Corinthians, being without a ruler, had sent for her to Iolcus. Jason is joint ruler with her. As fast as her children are born she hides * them in the temple of Hera,† hoping to make them immortal; failing in this she is discovered by Jason, who returns to Iolcus, and Medea departs also, leaving the throne to Sisyphus. Doubtless the poem further described the institution of the expiatory sacrifice.

Parmeniscus, an Alexandrine commentator, gives, we know not from what source, a different account.‡ The Corinthians, uneasy under Medea's rule, plotted to kill her and her children, seven boys and seven girls. The latter fled to the temple of Hera Acraea, and the Corinthians slew them at the altar. For this desecration they were visited with a pest which raged until, directed by an oracle, they instituted yearly expiatory rites, which were observed up to his (*Parmeniscus*) time. Seven boys and seven girls, offspring of noble families, were every year shut up apart in the sacred enclosure and there offered sacrifices.

A curious variation was that given in the *Naupáktria ἔπη*,§ an obscure epic of the Hesiodean school, which narrated the Argonautic story. Here we learn that Jason (and of course Medea) went, not to Corinth, but to Corcyra, and that their son Mermurus was killed in hunting. Now as Corcyra was a Corinthian colony, this notice is interesting as showing that a legend very like the Corinthian was current there.

The early epic poet, *Creophylus*, author of the *Oιχαλίας ἀλω*

* *κατακρύπτειν*. Or *buries*? Perhaps somewhat as Demeter (Hymn. Hom. v. 239) buried (*κρύπτεσκε*) Celeus' infant in fire to make him immortal.

† The friendship of Hera for Medea is explained by Schol. Pind. Ol. xiii. 52, thus: Zeus was enamored of Medea, but she rejected his suit, and in return Hera promised to make her children immortal.

‡ Schol. Med. 273.

§ Paus. ii. 3, 7.

oris, had the story in a less primitive form.* Medea is no longer queen ; she kills the king Creon by drugs, and flees to Athens, leaving her children behind her on the altar of Hera, thinking that Jason will care for them. Here the relatives of Creon slay them, but give out that Medea has done the deed herself.

Simonides seems somewhere to have touched on this theme (Bergk, frag. 48). Medea and Jason he makes again rulers of Corinth, and expressly contradicts the older tale that Jason remained in Iolcus. Further than this we know nothing of his treatment.

Yet a step nearer the tragic form of the tale is that which *Pausanias*† gives as the current account in his time. Glauce the princess now appears ; she meets her death through gifts brought her by Medea's sons, Mermerus and Pheres, who are stoned to death by the Corinthians. A pestilence then comes upon their children, to avert which the statue of Terror ($\Delta\epsilon\mu\alpha$) is set up, and the regular sacrifices are instituted, at which they wear black and shave their children's heads. These solemnities were observed, he says, down to the destruction of Corinth by Mummius. A fountain was moreover shown, into which Glouce cast herself when in the agonies of death.

The tragedians were thought to have first hit upon the idea of making Medea kill her own children, and in this sense an absurd report‡ was current, which represented that Euripides was bribed by the Corinthians to lay the murder upon Medea. But we see traces of this same conception of Medea as the murderer in Creophylus' account and the mystical narrative of Eumelus, so that it evidently existed long before, side by side with the commoner story. Nor can we doubt that Jason's unfaithfulness and Medea's revenge were elements ingrafted on the legend before it came into the tragedians' hands.

* Schol. Med. 273.

† ii. 3, 6.

‡ Schol. Med. 10.

The original elements of the Corinthian story are, we see, these : Medea is a wise and divine benefactress, who comes from afar and rules the state. She and her mortal offspring stand under the protection of Hera. The children are destroyed — how, was less clearly defined — and Medea departs as she came.

Jason is clearly no part of this tale, and perhaps the connection of Medea with Sisyphus, hinted at by the Scholiast to Pindar on Theopompus' authority, points to the older local tradition as to the paternity of the children. After the fusion of the Corinthian Medea with the Argonautic heroine, the poets were at great pains to connect the two legends, and Jason is introduced along with other new features.

There can be little doubt that Medea was originally worshipped as a goddess, and that the sacrifices were intended for her, but that she sank in time to the level of a mortal, while the original ceremonial was still maintained, transferred to the patronage of Hera.

§ 19. **Physical Significance of the Myth.** — Medea is the Moon, one of the many mythical impersonations of that luminary. The Moon, like the Sun, is all-wise because all-seeing, but to her belong especially occult wisdom and the mysterious arts of enchantment, such as flourish under the weird influences of her light. Hence her name *Μήδεια* (*μηδεσ-ια*), "wise woman," from *μῆδος*. She is the Sun's offspring (originally, no doubt, his daughter), for the new moon seems to emanate from the sun. She comes from the far west, deserting her Sun-father's house on the western horizon, for the new moon is first seen in the west. Or she is thought of (doubtless later) as coming from the east, where the full moon rises. She abides for a time with increasing splendor ; then wanes and disappears. Her children are probably stars, in particular the short-lived morning and evening stars.

This figure, which in Corinth took the shape of a preserver

and divine ruler,* became in the Thessalian myth rather an enchantress, and nothing was easier than for her to be incorporated into the story of the Argonauts, who sail into the same enchanted regions of the east or west in search of the Golden Fleece, which is nothing but the ruddy clouds of sunrise or sunset.

* Wecklein thinks Medea a Phoenician goddess, and that her worship was supplanted at Corinth by that of Hera, when she was transformed into a priestess of Hera. This seems very uncertain. More reasonable is his idea that the shutting up of the children stood instead of former human sacrifices.

ΕΤΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

[ΔΙΚΑΙΑΡΧΟΥ.]

Ιάσων εἰς Κόρωνον ἐλθών, ἐπαγόμενος καὶ Μῆδειαν, ἐγγυᾶται καὶ τὴν τοῦ Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μῆδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραπησαμένη πρὸς μίαν ἡμέραν μεῖναι καὶ τυχοῦσα. μισθὸν τῆς χάριτος δῶρα διὰ τῶν παιδῶν πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἰς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μῆδεια δὲ τοὺς ἑαυτῆς πάιδας ἀποκτείνασσα ἐπὶ ἄρματος δρακόντων πτερωτῶν ὁ παρ' Ἡλίου Ἐλαφεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κακεῖ Αἴγει τῷ Παδίονος γαμέται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μῆδεια ἀνεψήσασα τὸν Ιάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἰσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἰσονα θῆκε φίλον κόρον ἡβώρτα,
γῆρας ἀποξύσασα ιδυίγοι τραπίδεσσι,
φάρμακα ποδλή ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ιστορεῖ διτὶ καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσαστος ἔνεοποιόντες. Στάφυλος δέ φησι τὸν Ιάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναφερθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακομηθῆναι, μελλούσης τῆς νεώς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσύσθηστον τῆς πρύμνης τῷ Ιάσονι τελευτῆσαι αὐτὸν.

Τὸ δράμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκενάσας, ὡς Δικαίαρχος ἐν τῷ περὶ Ἑλλάδος βίον καὶ Ἀριστοτέλης ἐν ὑπομήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφιλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, δτε ἐπεβούλευσεν Ιάσονι καὶ τῇ γυναικί· ἐπαυνέιται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία· μηδ' ἐν νάπαισι· καὶ τὰ ἔξης. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶν πρώτῳ κεχρῆσθαι, ὡς "Ομῆρος·

εἰματά τ' ἀμφιέσασα θυάδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους νιόύς, ἔχωρίσθη δὲ Ἰάσονος Λίγει συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πζ̄ ἔτει α΄ πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύραις. οὐ σφέσται.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΡΕΤΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

ΕΙΘ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἰαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀρίστων, οἱ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον. οὐ γὰρ ἀν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἀν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατώκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισι, ἀνδάνουσα μὲν
φυγῇ πολιτῶν ὅν ἀφίκετο χθόνα
αὐτή τε πάντα ξυμφέροντος Ἰάσονι,
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ. 10
νῦν δ' ἔχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῦς εὐνάζεται,
γήμας Κρέοντος παιᾶν', δις αἰσυμιῷ χθονός.

Μήδεια δ' ἡ δύστηνος ἡτιμασμένη
 βοῇ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιὰς
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
 οἵας ἀμοιβῆς ἔξ 'Ιάσονος κυρεῖ.
 κεῖται δ' ἀσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσι,
 τὸν πάντα συντήκουσα δακρύοις χρόνον,
 ἐπεὶ πρὸς ἀνδρὸς ἥσθετ' ἡδικημένη,
 οὗτ' ὅμμ' ἐπαίρουσ' οὐτ' ἀπαλλάσσουσα γῆς
 πρόσωπον· ὡς δὲ πέτρος ἡ θαλάσσιος
 κλύδων ἀκούει νουθετουμένη φίλων.
 ἦν μή ποτε στρέψασα πάλλευκον δέρην
 αὐτὴν πρὸς αὐτὴν πατέρ' ἀποιμάζη φίλον
 καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
 μετ' ἀνδρὸς ὃς σφε νῦν ἀτιμάστας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπὸ³⁰
 οἶνον πατρώφας μὴ ἀπολείπεσθαι χθονός.
 στυγεῖ δὲ παιᾶς οὐδ' ὄρῶσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
 βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχουσ'· ἐγῳδα τήνδε, δειμαίνω τέ νιν.
 [μὴ θηκτὸν ὥση φάσγανον δὶς ἡπατος,³⁵
 σιγῇ δόμους εἰσβάστ', ἵν' ἐστρωται λέχος,
 ἡ καὶ τύραννον τόν τε γήμαντα κτάνη
 κάπειτα μείζω συμφορὰν λάβῃ τινά·]
 δεινὴ γάρ· οὐτοι ῥαδίως γε συμβαλὼν
 ἔχθραν τις αὐτῇ καλλίνικον οἴσεται.
 ἀλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι
 στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.⁴⁵

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἔστηκας, αὐτὴ θρεομένη σαντῆ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

50

ΤΡΟΦΟΣ.

τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶν πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἔγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,
ώσθ' ἴμερός μ' ὑπῆλθε γῆ τε κούρανῳ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

55

ΠΑΙΔΑΓΩΓΟΣ.

οὕπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡΟΦΟΣ.

ζηλῶ σ'. ἐν ἀρχῇ πῆμα κούδέπω μεσοῖ.

60

ΠΑΙΔΑΓΩΓΟΣ.

ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῦν τόδε·
ὦς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡΟΦΟΣ.

τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡΟΦΟΣ.

μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν. 65
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙΔΑΓΩΓΟΣ.

η̄κουσά του λέγοντος, οὐ δοκῶν κλύειν,
πεσσοὺς προσελθὼν ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὄνδωρ,
ώς τούσδε παιᾶς γῆς ἐλāν Κορινθίας
σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα. βουλοίμην δ' ἀν οὐκ εἴναι τόδε.

ΤΡΟΦΟΣ.

καὶ ταῦτ' Ἰάσων παιᾶς ἔξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει; 75

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὰ καινῶν λείπεται κηδευμάτων,
κούκ ἔστ' ἐκεῦνος τοῖσδε δώμασιν φῖλος.

ΤΡΟΦΟΣ.

ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἔξηντληκέναι.

ΠΑΙΔΑΓΩΓΟΣ.

ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον. 80

ΤΡΟΦΟΣ.

ὦ τέκν', ἀκούεθ' οἶος εἰς ὑμᾶς πατήρ;
ὅλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ἀν εἰς φίλους ἀλίσκεται.

ΠΑΙΔΑΓΩΓΟΣ.

τίς δ' οὐχὶ θυητῶν; ἄρτι γιγνώσκεις τόδε, 88
ώς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάρω,
εἰ τούσδε γ' εὐνῆς οὖνεκ' οὐ στέργει πατήρ;

ΤΡΟΦΟΣ.

ἴτ', εὐ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε 90
καὶ μὴ πέλαζε μητρὶ δυσθυμούμενῃ.
ἥδη γὰρ εἶδοι ὅμμα νιν ταυρουμένην
τούσδ' ὡς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαι τινα.
ἔχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι. 95

ΜΗΔΕΙΑ.

ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἀν ὄλοιμαν;

ΤΡΟΦΟΣ.

τόδ' ἐκεῖνο, φίλοι παιδεῖς· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θâστον δώματος εἴσω, 100

καὶ μὴ πελάσητ' ὅμματος ἐγγύς,
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἥθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.

ἴτε νῦν, χωρεῦθ' ὡς τάχος εἴσω.
δῆλον δ' ἀρχῆς ἔξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάξει
μείζονι θυμῷ· τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν;

105

110

ΜΗΔΕΙΑ.

αἰαῖ.
ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξι' ὁδυρμῶν· ὡς κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς
σὺν πατρὶ καὶ πᾶς δόμος ἔρροι.

ΤΡΟΦΟΣ.

ἴώ μοί μοι. ίώ τλήμων.
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα καὶ πως
δλίγ' ἀρχόμενοι πολλὰ κρατοῦντες
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἵσοισιν
κρείσσον· ἐμοὶ γοῦν, εἰ μὴ μεγάλως,
όχυρῶς γ' εἴη καταγηράσκειν.

115

120

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τούνομα νικᾶ, χρῆσθαι τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντι
οὐδένα καιρὸν δύναται θυητοῖς,
μείζους δ' ἄτας, ὅταν ὄργισθῇ
δαίμων, οἴκοις ἀπέδωκεν.

125

130

ΧΟΡΟΣ.

*Ἐκλυον φωνάν, ἐκλυον δὲ βοὰν προφθ.

τᾶς δυστάνου

Κολχίδος, οὐδέ πω ἡπιος· ἀλλά, γε-
ραιά, λέξον· ἐπ' ἀμφιπύλου γὰρ ἔ-
σω μελάθρου γόον ἐκλυον· οὐδὲ συν-
ηδομαι, ὃ γύναι, ἄλγεσι δώματος,
ἐπεί μοι φίλου κέκρανται.

135

ΤΡΟΦΟΣ.

οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἥδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

140

ΜΗΔΕΙΑ:

αἰαῖ·
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.

145

ΧΟΡΟΣ.

αῖες, ὁ Ζεῦ καὶ γâ καὶ φῶς,
ἀχὰν οἶαν ἀ δύστανος στρ. 150
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὁ ματαία,
σπεύσει θανάτου τελευτάν;
μηδὲν τόδε λίστου.
εἰ δὲ σὸς πόσις 155
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου.
Ζεύς σοι τόδε συνδικήσει.
μὴ λίαν τάκου
δυρομένα σὸν εύνέταν.

ΜΗΔΕΙΑ.

ὁ μεγάλα Θέμι καὶ πότνι 'Αρτεμι,
λεύσσεθ' ἀ πάσχω, μεγάλοις ὕρκοις 160
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὃν ποτ' ἔγω νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,
οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
δι πάτερ, ὁ πόλις, ὃν ἀπενάσθην
αισχρῶς τὸν ἐμὸν κτείνασα κάσιν. 165

ΤΡΟΦΟΣ.

κλύεθ' οῖα λέγει κάπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὕρκων

θυητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

170

ΧΟΡΟΣ.

πῶς ἀν ἐσ ὁψὶν τὰν ἀμετέραν
ἔλθοι μύθων τ' αὐδαθέντων
δέξαιτ' ὁμφάν,

ἀντ.

εἴ πως βαρύθυμον ὄργαν
καὶ λῆμα φρενῶν μεθείη;
ιήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.

175

ἀλλὰ βάσα νιν

180

δεῦρο πόρευσον οἴκων
ἔξω, φίλα καὶ τάδ' αὐδά,
σπεύσασα πρίν τι κακῶσαι
τοὺς ἔσω πένθος
γάρ μεγάλως τόδ' ὄρμάται.

ΤΡΟΦΟΣ.

δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω

δέσποιναν ἐμήν·

185

μόχθου δὲ χάριν τήνδ' ἐπιδώσω.

καίτοι τοκάδος δέργυμα λεαίνης

ἀποταυροῦται δμωσίν, ὅταν τις

μῦθον προφέρων πέλας ὄρμηθῇ.

σκαιοὺς δὲ λέγων κούδεν τι σοφοὺς

190

τοὺς πρόσθε βροτοὺς οὐκ ἀμάρτοις,

οὐτινες ὑμνουσ οὐκέτι μὲν θαλίαις

ἐπί τ' εὐλαπίναις καὶ παρὰ δείπνοις
εῦροντο βίου τερπνὰς ἀκοάς·
στυγίους δὲ βροτῶν οὐδὲὶς λύπας
εὗρετο μούσῃ καὶ πολυχόρδοις
ῳδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δὲ εῦδειπνοι
δαῖτες, τί μάτην τείνουσι βοήν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

195

200

ΧΟΡΟΣ.

ιαχὰν ἀιδίου πολύστονον
γύων, λιγυρὰ δὲ ἄχεα μογερὰ
βοᾷ τὸν ἐν λέχει προδόταν κακόνυμφον.
θεοκλυτεῖ δὲ ἄδικα παθοῦσα
τὰν Ζηνὸς ὄρκίαν Θέμιν, ἢ νιν ἔβασεν
'Ελλάδ' ἐς ἀντίπορον
δι' ἀλα νύχιον ἐφ' ἀλμυρὰν
πόντου κλῆδ' ἀπέραντον.

Ἵπηδ.

205

210

ΜΗΔΕΙΑ.

Κορίνθιαι γυναῖκες, ἔξηλθον δόμων,
μή μοί τι μέμφησθε· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγώτας, τοὺς μὲν ὄμμάτων ἄπο,
τοὺς δὲ ἐν θυραίοις· οἱ δὲ ἀφ' ἡσύχου ποδὸς
δύσκλειαν ἐκτήσαντο καὶ ῥάθυμίαν.
δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,

215

ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς 220
στυγεῖ δεδορκώς, οὐδὲν ἡδικημένος.

χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ἦνεσ' ὅστις αὐθάδης γεγά^ω
πικρὸς πολίταις ἔστιν ἀμαθίας ὑπο.

ἔμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε 225
ψυχὴν διέφθαρκ· οἰχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῆζω, φίλαι.
ἐν φὶ γὰρ ήν μοι πάντα, γνηνώσκεις καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ' ούμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει . 230
γυναικές ἔσμεν ἀθλιώτατον φυτόν·

ἄς πρώτα μὲν δεῖ χρημάτων ὑπερβολῆ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· κακοῦ γὰρ τοῦτ' ἔτ' ἄλγιον κακόν·
κάν τῳδ' ἀγῶν μέγιστος, ἡ κακὸν λαβεῖν
ἡ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξίν, οὐδὲ οἰόν τ' ἀνήνασθαι πόσιν.
εἰς καινὰ δ' ἡθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
ὅτῳ μάλιστα χρήσεται συνευνέτη.

κάν μὲν τάδ' ἡμῖν ἐκπονουμέναισιν εὐ²⁴⁰
πόσις ξυνοικῆ μὴ βίᾳ φέρων ζυγόν,
ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεών.
ἀνὴρ δ' ὅταν τοῖς ἐνδον ἄχθηται ξυνών,
ἔξω μολἀν ἔπαυσε καρδίαν ἄσης,
ἡ πρὸς φίλον τιν' ἡ πρὸς ἡλικας τραπείς.
ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον

ζῶμεν κατ' οἶκους, οἱ δὲ μάρνανται δορί·
κακῶς φρονοῦντες· ὡς τρὶς ἀν παρ' ἀσπίδα 250
στῆναι θέλοιμ· ἀν μᾶλλον ἡ τεκέν ἅπαξ.
ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κάμ· ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἔστι καὶ πατρὸς δόμοι
βίου τ' ὄνηστις καὶ φίλων συνουσία, 255
έγὼ δ' ἔρημος ἄπολις οὖσ' ὑβρίζομαι
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,
οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσόνδε δ' ἐκ σου τυγχάνειν βουλήσομαι, 260
ἥν μοι πόρος τις μηχανή τ' ἔξευρεθῆ
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
τὸν δόντα τ' αὐτῷ θυγατέρ' ἥ τ' ἐγήματο,
σιγᾶν. - γυνὴ γὰρ τὰλλα μὲν φόβου πλέα,
κακὴ δ' ἐσ ἀλκὴν καὶ σίδηρον εἰσορᾶν.
ὅταν δ' ἐσ εὐνὴν ἡδικημένη κυρῆ, 265
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

ΧΟΡΟΣ.

δράσω τάδ· ἐνδίκως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῶν δ' οὐ σε θαυμάζω τύχας.
ὅρω δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων. 270

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἰπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν διστὰ σὺν σαυτῇ τέκνα,

καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγουν
τοῦδ' εἰμί, κούκ ἀπειμι πρὸς δόμους πάλιν
πρὶν ἂν σε γαίας τερμόνων ἔξω βάλω.

278

ΜΗΔΕΙΑ.

αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἔξασι πάντα δὴ κάλων,
κούκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουντ' ὅμως,
τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;

280

ΚΡΕΩΝ.

δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
μή μοί τι δράσῃς παιδί· ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἔδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι. ταῦτ' οὖν πρὶν παθεῦν φυλάξομαι.
κρείσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι, 290
ἢ μαλθακισθένθ' ὕστερον μέγα στένειν.

ΜΗΔΕΙΑ.

φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὐποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παιδας περισσώς ἐκδιδάσκεσθαι σοφούς·
χωρὶς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας

295

φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
 δόξεις ἀχρεῖος κού σοφὸς πεφυκέναι·
 τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον 308
 κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
 ἐγὼ δὲ καντὴ τῆσδε κουνωγῷ τύχης.
 σοφὴ γὰρ οὖσα τοῖς μέν εἰμ' ἐπίφθονος,
 [τοῖς δ' ἡσυχαίᾳ, τοῖς δὲ θατέρου τρόπου,]
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή. 315
 σὺ δ' αὖ φοβεῖ με μὴ τι πλημμελὲς πάθης·
 οὐχ ὅδ' ἔχει μοι, μὴ τρέσσης ἡμᾶς, Κρέον,
 ὥστ' εἰς τυράννους ἄνδρας ἔξαμαρτάνειν.
 τι γὰρ σύ μ' ἡδίκηκας; ἔξεδου κόρην
 ὅτῳ σε θυμὸς ἥγειν. ἀλλ' ἐμὸν πόσιν 310
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
 ἔάτε μ' οἰκεῖν. καὶ γὰρ ἡδίκημένοι
 σιγησόμεσθα, κρεισσόνων νικώμενοι. 315

ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' εἴσω φρενῶν
 ὅρρωδία μοι μή τι βουλεύης κακόν·
 τοσῷδε δ' ἡσσον ἡ πάρος πέποιθά σοι·
 γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὐτῶς ἀνήρ,
 ράων φυλάσσειν ἡ σιωπηλὸς σοφός. 320
 ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
 ὡς ταῦτ' ἄραρε, κούκ ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν, οὖσα δυσμενῆς ἐμοί.

ΜΗΔΕΙΑ.

μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡΕΩΝ.

λόγους ἀναλοῖς· οὐ γὰρ ἀν πείσαις ποτέ. 325

ΜΗΔΕΙΑ.

ἀλλ' ἔξελᾶς με κούδεν αἰδέσει λιτάς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

ΜΗΔΕΙΑ.

δι πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω.

ΚΡΕΩΝ.

πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.

ΜΗΔΕΙΑ.

φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα. 330

ΚΡΕΩΝ.

δπως ἀν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗΔΕΙΑ.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὅς αῖτιος κακῶν.

ΚΡΕΩΝ.

ἔρπ', δι ματαία, καί μ' ἀπάλλαξον πόνων.

ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοὺ πόνων κεχρήμεθα.

ΚΡΕΩΝ.

τάχ' ἐξ ὀπαδῶν χειρὸς ὥσθήσει βίᾳ.

335

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

οἳλον παρέξεις, ὡς ἔοικας, ὡς γύναι.

ΜΗΔΕΙΑ.

φευξούμεθ'. οὐ τοῦθ' ἵκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζει κούκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.

μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ἔνυπεράναι φροντίδ' ἢ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανῆσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἴκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τούμοῦ γάρ οὖ μοι φροντίς, εἰ φευξούμεθα,
κείνους δὲ κλαίω συμφορῇ κεχρημένους.

340

345

ΚΡΕΩΝ.

ἡκιστα τούμὸν λῆμ' ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα ·
καὶ νῦν ὁρῶ μὲν ἔξαμαρτάνων, γύναι, 350
όμῶς δὲ τεύξει τοῦδε · προύννέπω δέ σοι,
εἴ σ' ἡ πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παιδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ · λέλεκται μῦθος ἀψευδῆς ὅδε.
[νῦν δ', εἰ μένειν δεῖ, μύμν' ἐφ' ἡμέραν μίαν · 355
οὐ γάρ τι δράσαις δεινὸν ὥν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῖ ποτε τρέψει; τίνα πρὸς ξενίαν
ἡ δόμον ἡ χθόνα σωτῆρα κακῶν 360
ἔξευρήσεις;
ώς εἰς ἄπορόν σε κλύδωνα θεός,
Μῆδεια, κακῶν ἐπίρευσε.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῆ · τίς ἀντερεῖ;
ἀλλ' οὗτι ταύτῃ ταῦτα μὴ δοκεῖτέ πω. 365
ἔτ' εἰσ' ἀγῶνες τοῦς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γάρ ἀν με τόνδε θωπεῦσαι ποτε,
εἰ μή τι κερδαίνουσαν ἡ τεχνωμένην;
οὐδὲ ἀν προσεῖπον οὐδὲ ἀν ἡψάμην χεροῖν. 370

ο δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
 ὥστ', ἔξὸν αὐτῷ τάμ' ἐλεῖν βουλεύματα
 γῆς ἐκβαλόντι, "τήνδ' ἀφῆκεν ἡμέραν
 μεῶναι μ', ἐν δὲ τρεῖς τῶν ἐμῶν ἔχθρῶν νεκροὺς
 θήσω, πάτέρα τε καὶ κόρην πόστιν τ' ἐμόν. | 375
 πολλὰς δ' ἔχουσα θανασίμους αὐτοὺς ὁδοὺς
 οὐκ οὐδ' ὅποιᾳ πρῶτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα νυμφικὸν πυρί,
 ή θηκτὸν ὥστα φάσγανον δι' ἥπατος,
 σιγῇ δόμους εἰσβᾶσθ' ἵν' ἐστρωται λέχος. | 380
 ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανοῦσα θήσω τοῖς ἐμοῖς ἔχθροῖς γέλων.
 κράτιστα τὴν εὐθεῖαν, δὲ πεφύκαμεν
 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. | 385
 εἰεν·

καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
 τίς γῆν ἀσυλον καὶ δόμους ἔχεγγύους
 ἔνεος παρασχῶν ῥύσεται τοῦμὸν δέμας;
 οὐκ ἔστι· μείνασθ' οὖν ἔτι σμικρὸν χρόνον,
 ἦν μέν τις ἡμῖν πύργος ἀσφαλῆς φανῆ,
 δόλω μέτειμι τόνδε καὶ σιγῇ φόνον. | 390
 ἦν δ' ἔξελαύνη ἔνυμφορά μ' ἀμήχανος,
 αὐτὴ ξίφος λαβούσα, κεί μέλλω θανεῖν,
 κτενῶ σφε, τόλμης δ' εἴμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, | 395
 'Εκάτην, μυχοῖς ναίονταν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.

πικροὺς δ' ἔγώ σφι καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.

ἀλλ' εἴα· φείδου μηδὲν ὅν ἐπίστασαι,

Μῆδεια, βουλεύουσα καὶ τεχνωμένη·

ἔρπ' εἰς τὸ δεινόν· νῦν ἀγών εὐψυχίας.

ὅρᾶς ἂν πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν

τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,

γεγώσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.

ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν

γυναικες, εἰς μὲν ἐσθλὸν ἀμηχανώταται,

κακῶν δὲ πάντων τέκτονες σοφώταται.

400

405

ΧΟΡΟΣ.

Ανω ποταμῶν ἵερῶν χωροῦσι παγαί, στρ. α'.

καὶ δίκα καὶ πάντα πάλιν στρέφεται.

ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'

οὐκέτι πίστις ἄραρεν·

τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν στρέψουσι φάμαι·

ἔρχεται τιμὰ γυναικείῳ γένει·

οὐκέτι δυσκέλαδος φάμα γυναικας ἔξει.

420

μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν ἀντ. α'.

τὰν ἐμὰν ὑμεῦσαι ἀπιστοσύναι.

οὐ γὰρ ἐν ἀμετέρᾳ γνώμᾳ λύρας

ῶπασε θέσπιν ἀοιδὰν

425

Φοῖβος, ἀγήτωρ μελέων· ἐπεὶ ἀντάχησ' ἀν ὑμινον

ἀρσένων γέννα· μακρὸς δ' αἰώνιον ἔχει

πολλὰ μὲν ἀμετέραιν ἀνδρῶν τε μοῖραν εἰπεῖν.

430

σὺ δ' ἐκ μὲν οἴκων πατρώων ἔπλευσας στρ. β'.

μαινομένῃ κραδίᾳ, διδύμας ὁρίσασα πόντου

πέτρας· ἐπὶ δὲ ξένῃ

435

ναίεις χθονί, τὰς ἀνάνδρου

κοίτας ὀλέσασα λέκτρον,

τάλαινα, φυγὰς δὲ χώρας

ἄτιμος ἐλαύνει.

βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδὼς στρ. β'.

Ἐλλάδι τῷ μεγάλᾳ μένει, αἰθερίᾳ δ' ἀνέπτα. 440

σοὶ δ' οὗτε πατρὸς δόμοι,

δύστανε, μεθορμίσασθαι

μόχθων πάρα, τῶν δὲ λέκτρων

ἄλλα βασίλεια κρείσσων

δόμοις ἐπανέστα. 445

ΙΑΣΩΝ.

Οὐ νῦν κατεῖδον πρῶτον ἀλλὰ πολλάκις

τραχεῖαν ὄργην ὡς ἀμήχανον κακόν.

σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν

κούφως φερούσῃ κρειστόνων βουλεύματα,

λόγων ματαίων οὖνεκ' ἐκπεσεῖ χθονός. 450

κάμοι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ

λέγοντος· Ἰάσων ὡς κάκιστος ἐστ' ἀνήρ·

ἄ δ' εἰς τυράννους ἐστί σοι λελεγμένα,

πᾶν κέρδος ἥγον ἔγημένην φυγῆ.

κάγῳ μὲν ἀεὶ βασιλέων θυμουμένων

455

δρυγὰς ἀφήροντ καὶ σ' ἐβουλόμην μένειν·

σὺ δ' οὐκ ἀνίεις μωρίας, λέγοντος ἀεὶ

κακῶς τυράννους· τοιγάρ τέκπεσεῖ χθονός.
 ὅμως δὲ κάκ τῶν δ' οὐκ ἀπειρηκὼς φίλοις
 ἥκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,
 ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσης
 μήτ' ἐνδεής του· πόλλ' ἐφέλκεται φυγὴ
 κακὰ ξὺν αὐτῇ· καὶ γάρ εἰ σύ με στυγεῖς,
 οὐκ ἀν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗΔΕΙΑ.

ῳ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω
 γλώσση μέγιστον εἰς ἀνανδρίαν κακόν,
 ἥλθεις πρὸς ἡμᾶς, ἥλθεις, ἔχθιστος γεγώς;
 [θεοῖς τε κάμοι παντί τ' ἀνθρώπων γένει;]
 οὗτοι θράσος τόδ' ἔστιν οὐδ' εὐτολμία,
 φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
 ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
 πασῶν, ἀναίδει· εὐ δ' ἐποίησας μολών.
 ἔγώ τε γάρ λέξασα κουφισθήσομαι
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ πρώτων πρῶτον ἀρξομαι λέγειν.
 ἔσωσά σ', ὡς ἵσασιν Ἐλλήνων ὅσοι
 ταῦτὸν συνεισέβησαν Ἀργῶν σκάφος,
 πεμφθέντα ταύρων πυρπυνόων ἐπιστάτην
 ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύην·
 δράκοντα δ', ὃς πάγχρυσον ἀμπέχων δέρας
 σπείραις ἔσωζε πολυπλόκοις ἄϋπνος ὡν,
 κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὶς
 τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην

σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα, 485
 Πελίαν τ' ἀπέκτειν', ὥσπερ ἀλγιστον θανεῖν,
 παιδῶν ὑπ' αὐτοῦ, πάντα δ' ἐξείλον φόβον.
 καὶ ταῦθ' ὑφ' ἡμῶν, ὡς κάκιστ' ἀνδρῶν, παθὼν
 προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη
 παιδῶν γεγάτων· εἰ γὰρ ἡσθ' ἄπαις ἔτι, 490
 συγγνώστ' ἀν ἦν σοι τοῦδ' ἔρασθηναι λέχους.
 ὄρκων δὲ φρουρὸη πίστις, οὐδ' ἔχω μαθεῖν
 ἢ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
 ἢ καινὰ κεῖσθαι θέσμοντ' ἐν ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ὡν. 495
 φεῦ δεξιὰ χείρ, ἢς σὺ πόλλ' ἐλαμβάνου
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.
 ἄγ'· ὡς φίλῳ γὰρ δοῦτι σοι κοινώσομαι,
 δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς; 500
 δόμως δ'· ἔρωτηθεὶς γὰρ αἰσχίων φανεῖ.
 νῦν ποὶ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
 οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
 ἢ πρὸς ταλαιάνας Πελιάδας; καλῶς γ' ἀν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον. 505
 ἔχει γὰρ οὗτω· τοῖς μὲν οἴκοθεν φίλοις
 ἔχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἔχρην κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
 ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε 510
 ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἔγώ,
 εἰ φεύξομαι γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις·

485

490

495

500

505

510

καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 πτωχοὺς ἀλάσθαι παιδας ἥ τ' ἔσφοσά σε. 518
 ὁ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἥ
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
 ἀνδρῶν δ' ὅτῳ χρή τὸν κακὸν διειδέναι,
 οὐδεὶς ~~χαρακήρ~~ ἐμφέψυκε σώματι;

ΧΟΡΟΣ.

δεινή τις ὄργὴ καὶ δυσίατος πέλει,
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν. 520

ΙΑΣΩΝ.

δεῦ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
 ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
 ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
 τὴν σὴν στόμαργον, ὁ γύναι, γλωσσαλγίαν. 525
 ἔγω δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
 Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
 σώτειραν εἶναι θεῶν τε κάνθρώπων μόνην.
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος
 λόγος διελθεῖν, ὡς Ἐρως σ' ἡνάγκασε
 τόξοις ἀφύκτοις τούμὸν ἐκσφῶσαι δέμας. 530
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν.
 ὅπῃ γάρ οὖν ὥνησας, οὐ κακῶς ἔχει.
 μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
 εἴληφας ἡ δέδωκας, ὡς ἔγω φράσω. 535
 πρῶτον μὲν Ἐλλάδ' ἀντὶ βαρβάρου χθονὸς
 γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
 νόμοις τε χρῆσθαι μὴ πρὸς ἴσχυνος χάριν.

πάντες δέ σ' ἔσθοντ' οὖσαν Ἐλληνες σοφὴν
 καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἔσχάτοις
 ὅροισιν φέκεις, οὐκ ἀν τὴν λόγος σέθεν. 540
 εἴη δ' ἔμοιγε μῆτε χρυσὸς ἐν δόμοις
 μῆτ' Ὁρφέως κάλλιον ὑμνήσαι μέλος,
 εἰ μὴ πίσημος ἡ τύχη γένοιτο μοι.
 τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι 545
 ἔλεξι· ἀμιλλαν γὰρ σὺ προύθηκας λόγων.
 ἂ δ' εἰς γάμους μοι βασιλικοὺς ὡνείδισας,
 ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
 ἔπειτα σώφρων, εἴτα σοὶ μέγας φίλος
 καὶ παιὶ τοῦς ἐμοῖσιν· ἀλλ' ἔχ' ἡσυχος. 550
 ἔπει μετέστηη δεῦρο Ἰωλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
 τί τοῦδ' ἀν εὔρημ' εὐρον εὐτυχέστερον,
 ἡ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
 οὐχ, οὐ σὺ κυίζει, σὸν μὲν ἔχθαιρων λέχος, 555
 καινῆς δὲ νῦμφης ἴμέρω πεπληγμένος,
 οὐδ' εἰς ἀμιλλαν πολύτεκνον σπουδὴν ἔχων·
 ἄλις γὰρ οἱ γεγώτες οὐδὲ μέμφομαι.
 ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῦμεν καλῶς
 καὶ μὴ σπανιζόμεσθα, γιγνώσκων ὅτι 560
 πένητα φεύγει πᾶς τις ἐκποδῶν φίλος,
 παιᾶς δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
 σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
 εἰς ταῦτὸ θείην καὶ ξυναρτήσας γένος 565
 εὐδαιμονοίην. σοί τε γὰρ παιῶν τί δεῖ;
 ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντ' ὀνήσαι. μῶν βεβουύλευμαι κακῶς;

οὐδ' ἀν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
 ἀλλ' εἰς τοσοῦτον ἥκεθ' ὥστ' ὁρθουμένης
 εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
 ἦν δ' αὐτὸν γένηται ἔνυμφορά τις εἰς λέχος,
 τὰ λῶστα καὶ κάλλιστα πολεμιώτατα
 τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
 παιδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος.
 χοῦτως ἀν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

570

575

ΧΟΡΟΣ.

Ιᾶσον, εὐ μὲν τούσδ' ἐκόσμησας λόγους.
 ὅμως δ' ἔμοιγε, κεὶ παρὰ γνώμην ἔρω,
 δοκεῖς προδοὺς στὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗΔΕΙΑ.

ἢ πολλὰ πολλοῖς εἴμι διάφορος βροτῶν.
 ἐμοὶ γὰρ ὅστις ἄδικος ἀν σοφὸς λέγειν
 πέφυκε, πλείστην ζημίαν ὀφλισκάνει.
 γλώσσῃ γὰρ αὐχῶν ταῦδικ' εὐ περιστελεῖν,
 τολμᾷ πανουργεῖν. ἔστι δ' οὐκ ἄγαν σοφός.
 ὡς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένη
 λέγειν τε δεινός. ἐν γὰρ ἐκτενεῖ σ' ἔπος.
 χρῆν σ', εἴπερ ἥσθα μὴ κακός, πείσαντά με
 γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

580

585

ΙΑΣΩΝ.

καλῶς γ' ἀν οὖν σὺ τῷδ' ὑπηρέτεις λόγῳ,
 εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
 τολμᾶς μεθεῖναι καρδίας μέγαν χόλον.

590

ΜΗΔΕΙΑ.

οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξὸν ἔξεβαινέ σοι.

ΙΑΣΩΝ.

εὖ νῦν τόδ' ἔσθι, μὴ γυναικὸς οὖνεκα
γῆμαί με λέκτρα βασιλέων ἀ νῦν ἔχω,
ἀλλ', ὥσπερ εἰπον καὶ πάρος, σφσαι θέλων 595
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μή μοι γένοιτο λυπρὸς εὐδαιμων βίος,
μηδ' ὅλβος ὁστις τὴν ἐμὴν κνίζοι φρένα.

ΙΑΣΩΝ.

οἶσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,
μηδ' εὐτυχοῦσα δυστυχῆς εἶναι δόκει. 600

ΜΗΔΕΙΑ.

νῆβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἔγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑΣΩΝ.

αὐτὴ τάδ' εἶλου· μηδέν' ἄλλον αἰτιῶ. 605

ΜΗΔΕΙΑ.

τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

ΙΑΣΩΝ.

ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗΔΕΙΑ.

καὶ σοῦ ἀραία γ' οὐσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

ώς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
 ἀλλ' εἴ τι βούλει παισὸν ἡ σαυτῆς φυγῆ 610
 προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
 λέγ'. ὡς ἔτοιμος ἀφθόνῳ δοῦναι χερὶ^ν
 ξένοις τε πέμπειν σύμβολ', οἱ δράσουσί σ' εὖ.
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι.
 λήξασα δ' ὄργης κερδανεῖς ἀμείνονα. 615

ΜΗΔΕΙΑ.

οὗτ' ἀν ξένοισι τοῖσι σοῦς χρησαίμεθ' ἄν,
 οὗτ' ἄν τι δεξαίμεσθα, μήθ' ἡμῶν δίδου·
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὅνησιν οὐκ ἔχει.

ΙΑΣΩΝ.

ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
 ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω. 620
 σοὶ δ' οὐκ ἀρέσκει τάγάθ', ἀλλ' αὐθαδίᾳ
 φύλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

ΜΗΔΕΙΑ.

χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
 αἵρει χρονίζων δωμάτων ἔξώπιος·

νύμφευ· ἵσως γάρ· σὺν θεῷ δ' εἰρήσεται·
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

ХОРОΣ.

Ἐρωτεῖς ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. α.
οὐδὲ ἀρετὰν παρεδωκαν ἀνδράσιν· εἰ δὲ ἄλις ἐλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὐχαριστοῦτας. 63
μῆποτ', ὁ δέσποιν, ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης
ἰμέρῳ χρίσασ' ἄφυκτον οἰστόν.

ἀντ. α'.

στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὄργας ἀκόρεστά τε νείκη,
θυμὸν ἐκπλήξασ' ἐτέροις ἐπὶ λέκτροις, 639
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβί-
ζουσ'

ὅξινφρων κρίνοι λέχη γυναικῶν.

ω πατρίς; ω δώματα, μὴ στρ. β'.
 δῆτ' ἄπολις γενούμαν τὸν ἀμηχανίας ἔχουσα δυσπέρατον αἰῶν', οἰκτρότατὸν
 ἀχέων. 647

θανάτῳ θανάτῳ πάρος δαμείην
 ἀμέραντάνδ' ἔξανύσαστα· μόχθων δ' οὐκ ἄλλος ὑπερβεν ἢ
 γῆς πατρίας στέρεσθαι. 652

εἰδομεν, οὐκ ἔξ ἑτέρων
μῦθον ἔχω φράσασθαι.
σὲ γάρ οὐ πόλις, οὐ φίλων τις ὥκτισεν παθοῦσαν
δεινότατα παθέων. 655
ἀχάριστος ὅλοιθ', ὅτῳ πάρεστι

μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν·
 ἐμοὶ
 μὲν φίλος οὐποτὸς ἔσται.

662

ΑΙΓΕΥΣ.

Μῆδεια, χαῖρε· τοῦδε γὰρ προοίμιον
 κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗΔΕΙΑ.

ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
 Λίγεν. πόθεν γῆς τῆσδ' ἐπιστραφῆ πέδον;

665

ΑΙΓΕΥΣ.

Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τί δ' ὁμφαλὸν γῆς θεσπιωδὸν ἔστάλης;

ΑΙΓΕΥΣ.

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτο μοι.

ΜΗΔΕΙΑ.

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;

670

ΑΙΓΕΥΣ.

ἄπαιδες ἔσμεν δαίμονός τινος τύχη.

ΜΗΔΕΙΑ.

δάμαρτος οὖσης, ἦ λέχους ἄπειρος ὡν;

ΑΙΓΕΥΣ.

οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίουν.

ΜΗΔΕΙΑ.

τί δῆτα Φοῖβος εἰπέ σοι παιδῶν πέρι;

ΑΙΓΕΥΣ.

σοφώτερ' ἡ κατ' ἄνδρα συμβαλεῖν ἔπη. 675

ΜΗΔΕΙΑ.

θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙΓΕΥΣ.

μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.

ΜΗΔΕΙΑ.

τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙΓΕΥΣ.

ἀσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα —

ΜΗΔΕΙΑ.

πρὶν ἀν τί δράσῃς ἡ τίν' ἐξίκη χθόνα; 680

ΑΙΓΕΥΣ.

πρὶν ἀν πατρώαν αὐθίς ἐστίαν μόλω.

ΜΗΔΕΙΑ.

σὺ δ' ὡς τί χρήζων τήνδε ναυστολεῖς χθόνα;

ΑΙΓΕΥΣ.

Πιτθεύς τις ἔστι γῆς ἄναξ Τροιζηνίας.

ΜΗΔΕΙΑ.

παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙΓΕΥΣ.

τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω. 685

ΜΗΔΕΙΑ.

σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

ΑΙΓΕΥΣ.

κάμοι γε πάντων φίλτατος δορυξένων.

ΜΗΔΕΙΑ.

ἀλλ' εὐτυχοίης καὶ τύχοις ὅστων ἐρᾶς.

ΑΙΓΕΥΣ.

τί γὰρ σὸν ὄμμα χρώσ τε συντέτηχ' ὅδε;

ΜΗΔΕΙΑ.

Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις. 690

ΑΙΓΕΥΣ.

τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗΔΕΙΑ.

ἀδικεῖ μὲν Ἰάσων οὐδὲν ἔξει ἐμοῦ παθών.

ΑΙΓΕΥΣ.

τί χρῆμα δράσας; φράζε μοι σαφέστερον.

ΜΗΔΕΙΑ.

γυναικ' ἐφ' ἡμῶν δεσπότιν δόμων ἔχει.

ΑΙΓΕΥΣ.

ἢ που τετόλμηκ' ἔργον αἰσχιστον τόδε;

695

ΜΗΔΕΙΑ.

σάφ' ἵσθ'. ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ.

πότερον ἔρασθεὶς ἢ σὸν ἔχθαιρων λέχοις;

ΜΗΔΕΙΑ.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις.

ΑΙΓΕΥΣ.

ἴτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.

ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν.

700

ΑΙΓΕΥΣ.

δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

ΑΙΓΕΥΣ.

συγγυνώστ' ἄγαν ἄρ' ἦν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ.

ὅλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.

ΑΙΓΕΥΣ.

πρὸς τοῦ; τόδ' ἄλλο κανὸν αὖ λέγεις κακόν. 705

ΜΗΔΕΙΑ.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ.

έἷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπήγνεσα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.

ἄλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος

γονάτων τε τῶν σῶν ἱκεσία τε γίγνομαι,

οἴκτειρον οἴκτειρόν με τὴν δυσδαιμονα

καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,

δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.

οῦτως ἔρως σοι πρὸς θεῶν τελεσφόρος

γένοιτο παιδῶν, καντὸς ὄλβιος θάνοις.

εὑρημα δ' οὐκ οἶσθ' οἶον εὑρηκας τόδε·

παύσω δέ σ' ὅντ' ἄπαιδα καὶ παιδῶν γονὰς
σπειραί σε θήσω· τοιάδ' οἶδα φάρμακα.

710

715

ΑΙΓΕΥΣ.

πολλῶν ἔκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
720
ἔπειτα παίδων ὡν ἐπαγγέλλει γονάς.
εἰς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προξενεῖν δίκαιος ὡν.

[τοσόνδε μέντοι σοι προσημαίνω, γύναι. 725
ἔκ τησδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἐλθῆς δόμους,
μενεῖς ἄσυλος κού σε μὴ μεθῶ τινι.]
ἔκ τησδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730

ΜΗΔΕΙΑ.

ἔσται τάδ· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἀν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἐχθρός ἔστι μοι δόμος
Κρέων τε· τούτοις δ', ὄρκίοισι μὲν ζυγείς, 735
ἄγουσιν οὐ μεθεῖ ἀν ἐκ γαίας ἐμέ·
λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος,
φίλος γένοι' ἀν κάπικηρυκεύματα
τάχ' ἀν πίθοι σε· τάμα μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἔστι καὶ δόμος τυραννικός. 740

ΑΙΓΕΥΣ.

πολλὴν ἔλεξας, ὡς γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
ἔμοι τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψιν τιν' ἔχθροις σοῦς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἔξηγον θεούς.

745

ΜΗΔΕΙΑ.

ὅμνυ πέδον Γῆς πατέρα θ' Ἡλιον πατρὸς
τούμοῦ θεῶν τε συντιθεὶς ἄπαν γένος.

ΑΙΓΕΥΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
μήτ' ἄλλος ἢν τις τῶν ἐμῶν ἔχθρῶν ἄγειν
χρῆζῃ, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

750

ΑΙΓΕΥΣ.

ὅμνυμι Γαῖαν Ἡλίου θ' ἀγνὸν σέβας
θεούς τε πάντας ἐμμενεῖν ἢ σου κλύω.

ΜΗΔΕΙΑ.

ἀρκεῖ· τί δ' ὄρκῳ τῷδε μὴ μμένων πάθοις;

ΑΙΓΕΥΣ.

Ἄς τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

755

ΜΗΔΕΙΑ.

χαίρων πορεύουν· πάντα γὰρ καλῶς ἔχει.
καγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἀ μέλλω καὶ τυχοῦσ' ἀ βούλομαι.

ΧΟΡΟΣ.

ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὅν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἴγεν, παρ' ἐμοὶ δεδόκησαι.

760

ΜΗΔΕΙΑ.

ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἔχθρῶν, φίλαι,
γενησόμεσθα κεῖς ὁδὸν βεβήκαμεν. 765
νῦν δ' ἐλπὶς ἔχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἀνήρ ἦ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων.
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἀστυν καὶ πόλισμα Παλλάδος.
ἡδη δὲ πάντα τάμα σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι. 775
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ώς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
[γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει
καὶ ξύμφορος εἶναι καὶ καλῶς ἐγνωσμένα.]

770

775

παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς λιποῦστ⁷⁸⁰ ἀν πολεμίας ἐπὶ χθονὸς
ἐχθροῦσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
ἀλλ’ ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ’ ἔχοντας ἐν χεροῦν
νύμφῃ φέροντας, τήνδε μὴ φεύγειν χθόνα,
λεπτόν τε πέπλον καὶ πλόκον χρυσῆλατον.
κανπερ λαβοῦσα κόσμον ἀμφιθῆ χροῖ,
κακῶς ὀλεῖται πᾶς θ⁷ ὃς ἀν θίγγ κόρης.
τοιοῦσδε χρίσω φαρμάκοις δωρήματα.
ἐνταῦθα μέντοι τόνδ’ ἀπαλλάσσω λόγον.
ῳμωξα δ’ οἶν ἔργον ἔστ’ ἔργαστέον
τούντευθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τᾶμ⁷. οὗτις ἔστιν ὅστις ἔξαιρήσεται.
δόμον τε πάντα συγχέασ⁷ Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγοντα καὶ τλᾶσ⁷ ἔργον ἀνοσιώτατον.
οὐ γὰρ γελάσθαι τλητὸν ἔξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὗτε μοι πατρὶς
οὗτ⁷ οἶκος ἔστιν οὗτ⁷ ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ⁷, ἡνίκ⁷ ἔξελίμπανον
δόμους πατρώους, ἀνδρὸς⁷ Ἐλληνος λόγοις
πεισθεῖσ⁷, ὃς ἡμῖν σὺν θεῷ τίσει δίκην.
οὗτ⁷ ἔξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε
ζῶντας τὸ λοιπὸν οὗτε τῆς νεοζύγου
νύμφης τεκνώστει παῖδ⁷, ἐπεὶ κακὴν κακῶς
θανεῖν σφ⁷ ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κάσθενῆ νομίζέτω
μηδ⁷ ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

780

785

790

795

800

805

βαρεῖαν ἔχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

810

ΧΟΡΟΣ.

ἐπείπερ ἡμῶν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὀφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.

ΜΗΔΕΙΑ.

οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἔστι, μὴ πάσχουσαν ὡς ἐγὼ κακῶς.

815

ΧΟΡΟΣ.

ἄλλὰ κτανεῖν σὼ παῖδες τολμήσεις, γύναι;

ΜΗΔΕΙΑ.

οὗτω γὰρ ἀν μάλιστα δηχθείη πόσις.

ΧΟΡΟΣ.

σὺ δ' ἀν γένοιό γ' ἀθλιωτάτη γυνή.

ΜΗΔΕΙΑ.

ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.
ἄλλ' εἴλα χώρει καὶ κόμιζ' Ἰάσονα·
εἰς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἰπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφυς.

820

ΧΟΡΟΣ.

Ἐρεχθείδαι τὸ παλαιὸν ὄλβιοι, στρ. α'.

καὶ θεῶν παιδες μακάρων, ἵερᾶς 825
 χώρας ἀπορθήτου τὸ ἀποφερβόμενοι κλεινοτάταν σο-
 φίαν,
 ἀεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἐνθα
 ποθ' ἀγνὰς
 ἐννέα Πιερίδας Μούσας λέγουσι 833
 ξανθὰν Ἀρμονίαν φυτεῦσαι.

τοῦ καλλινάου τὸ ἀπὸ Κηφισοῦ ῥοὰς ἀντ. α'.
 τὰν Κύπριν κλήζοντιν ἀφυσταμέναν 836
 χώραν καταπνεῦσαι μετρίας ἀνέμων [αὔρας].
 ἀεὶ δ' ἐπιβαλλομέναν χαίταισιν εὐώδη ῥόδεων πλόκον
 ἀνθέων
 τῷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
 παντοίας ἀρετᾶς ξυνέργους. 845

πῶς οὖν ἵερῶν ποταμῶν στρ. β'.
 ἡ πόλις ἡ φίλων
 πόμπιμός σε χώρα
 τὰν παιδολέτειραν ἔξει,
 τὰν οὐχ ὄσίαν μετ' ἄλλων ; 850
 σκέψαι τεκέων πλαγάν,
 σκέψαι φόνον οἶνον αἴρει.
 μή, πρὸς γονάτων σε πάντως
 πάντη σ' ἵκετεύομεν,
 τέκνα φονεύσγης. 855

πόθεν θράσος ἡ φρενὸς ἡ στρ. β'.
 χειρί, τέκνουν, σέθεν
 καρδία τε λήψει,

δεινὰν προσάγουσα τόλμαν;
 πῶς δ' ὅμματα προσβαλοῦσα
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου; οὐδὲ δυνάσει,
 παιδῶν ἵκετάν πιτνότων,
 τέγξαι χέρα φοινίαν
 τλάμονι θυμῷ.

860

865

ΙΑΣΩΝ.

Ἡκω κελευσθείς· καὶ γὰρ οὖσα δυσμενής
 οὐτάν ἀμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλει καινὸν ἔξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

Ἴασον, αἰτοῦμαί σε τῶν εἰρημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὄργας φέρειν 870
 εἰκός σ', ἐπεὶ νῦν πόλλ' ὑπείργασται φίλα.
 ἔγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
 κάλοιδόρηστα· σχετλία, τί μαίνομαι
 καὶ δυσμεναίνω τοῖσι βουλεύοντιν εὖ,
 ἔχθρὰ δὲ γαίας κοιράνοις καθίσταμαι 875
 πόσει θ', ὃς ήμιν δρᾶ τὰ συμφορώτατα,
 γῆμας τύραννον καὶ καστυγήτους τέκνοις
 ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
 θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
 οὐκ εἰσὶ μέν μοι παῖδες, οἰδά δὲ χθόνα 880
 φεύγοντας ήμᾶς καὶ σπανίζοντας φῦλων;
 ταῦτ' ἐννοήσασ' γῆσθόμην ἀβουλίαν
 πολλὴν ἔχοντα καὶ μάτην θυμουμένη.

νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς
 κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
 ἦ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
 καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
 νύμφην τε κηδεύουσαν ἡδεσθαι σέθεν.
 ἀλλ' ἐσμὲν οἶόν ἐσμεν, οὐκ ἐρῶ κακόν,
 γυναικες· οὐκον χρῆν σ' ὁμοιοῦσθαι κακοῖς, 890
 οὐδ' ἀντιτείνειν τῆπι ἀντὶ νηπίων.
 παριέμεσθα καί φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἀμεινον νῦν βεβούλευμαι τόδε.
 ὁ τέκνα τέκνα, δεῦτε, λεύπετε στέγας,
 ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
 πατέρα μεθ' ἡμῶν καὶ διαλλάχθηθ' ἄμα 895
 τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
 σπουδὰι γάρ ἡμῖν καὶ μεθέστηκεν χόλος.
 λάβεσθε χειρὸς δεξιᾶς. οἵμοι κακῶν·
 ὡς ἐννοοῦμαι δῆ τι τῶν κεκρυμμένων. 900
 ἀρ', ὁ τέκν', οὗτω καὶ πολὺν ζῶντες χρόνον
 φύλην ὀρέξετ' ὠλένην; τάλαι' ἐγώ,
 ὡς ἀρτίδακρύς εἴμι καὶ φόβουν πλέα.
 χρόνῳ δὲ νεῦκος πατρὸς ἐξαιρουμένη
 ὄψιν τέρειναν τήνδ' ἔπληστα δακρύων. 905

ΧΟΡΟΣ.

κάμοὶ κατ' ὅσσων χλωρὸν ὡρμήθη δάκρυ·
 καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ.

αἰνῶ, γίναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·

εἴκὸς γὰρ ὄργὰς θῆλυ ποιεῦσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.
ἀλλ' εἰς τὸ λῶφον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
ἡμῶν δέ, παῖδες, οὐκ ἀφραντίστως πατήρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν.
οἷμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι σὺν καστιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τἄλλα δ' ἔξεργαζεται
πατήρ τε καὶ θεῶν ὅστις ἔστιν εὐμενῆς.
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἔχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὐτῇ, τί χλωροῖς δακρύοις τέγγεις κόρας
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κούκῳ ἀσμένη τόνδ' ἔξ ἐμοῦ δέχει λόγον;

910

915

920

925

ΜΗΔΕΙΑ.

οὐδέν· τέκνων τῶνδ' ἐννοούμενη πέρι.

925

ΙΑΣΩΝ.

θάρσει νυν· εὖ γὰρ .. τῶνδε θήσομαι [πέρι].

ΜΗΔΕΙΑ.

δράσω τάδ· οὗτοι σοῦς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κάπι δακρύοις ἔφυ.

ΙΑΣΩΝ.

τί δή, τάλαινα, τοῦσδ' ἐπιστένεις τέκνοις;



ΜΗΔΕΙΑ.

ἔτικτον αὐτούς. ζῆν δ' ὅτ' ἔξεύχου τέκνα,
εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
ἀλλ' ὀντερ οὐνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγώ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κάμοὶ τάδ' ἐστὶ λῶστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν. δοκῶ γὰρ δυσμενῆς εἶναι δόμοις.
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῆ,
παῖδες δ' ὅπως ἀν ἐκτραφῶσι σῇ χερί,
αἵτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

930

935

940

ΙΑΣΩΝ.

οὐκ οἶδ' ἀν εἰ πείσαιμι, πειρᾶσθαι δὲ χρῆ.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναικα παῖδας τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἴπερ γυναικῶν ἔστι τῶν ἄλλων μία. 945
συλλήψομαι δὲ τοῦδε σοι κάγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἀ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
[λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον]

παιδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμου κομίζειν δεῦρο προσπόλων τινά. 960
εὐδαιμονήσει δ' οὐχ ἐν ἀλλὰ μυρίᾳ,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου
κεκτημένη τε κόσμου ὃν ποθ' Ἡλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οῖς. 955
λάζυσθε φερνὰς τάσδε, παιδες, εἰς χέρας
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

ΙΑΣΩΝ.

τί δ', ὁ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων, 960
δοκεῖς δὲ χρυσοῦ; σῳζε, μὴ δίδουν τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῦ λόγου τωὸς
γυνή, προθήσει χρημάτων, σάφ' οἰδ' ἐγώ.

ΜΗΔΕΙΑ.

μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς. 965
κείνης ὁ δαίμων, κείνα νῦν αὖξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παιδῶν φυγὰς
ψυχῆς ἀν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὁ τέκν', εἰσελθόντε πλουσίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμήν, 970
ἴκετεύετ', ἔξαιτεύσθε μὴ φεύγειν χθόνα,
κόσμου διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
εἰς χειρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὃν ἐρῆ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς. 975

ΧΟΡΟΣ.

Νῦν ἐλπίδες οὐκέτι μοι παῖδων ζόας,
οὐκέτι στείχουσι γὰρ ἐς φόνον ἥδη.
δέξεται νύμφα χρυσέων ἀναδεσμᾶν
δέξεται δύστανος ἄταν ·

στρ. α'.

ξανθῷ δ' ἀμφὶ κόμῃ θήσει τὸν Ἀιδα
κόσμον αὐτὰ χεροῦν λαβοῦσα. 980

πείσει χάρις ἀμβρόσιος τ' αὐγὰ πέπλον
χρυσότευκτόν τε στέφανον περιθέσθαι ·

ἀντ. α'.

νερτέροις δ' ἥδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος · ἄταν δ'
οὐχ ὑπερφεύξεται ...

985

σὺ δ', ὁ τάλαν, ὁ κακόνυμφε κηδεμῶν τυράννων, 990
παισὶν οὐ κατειδὼς
δλεθρον βιοτῷ προσάγεις ἀλόχῳ τε σῷ στυγερὸν θά-
νατον.
δύστανε, μοῖρας ὅσον παροίχει. 995

στρ. β'.

μεταστένομαι δὲ σὸν ἄλγος, ὁ τάλαινα παῖδων ἀντ. β'.
μάτερ, ὁ φονεύσεις
τέκνα νυμφιδίων ἔνεκεν λεχέων, ὁ σοι προλιπῶν ἀνό-
μως
ἄλλᾳ ξυνοικεῖ πόσις συνεύνῳ. 1000

ΠΑΙΔΑΓΩΓΟΣ.

Δέσποιν', ἀφεῖνται παῖδες οἱδε σοι φυγῆς,

καὶ δῶρα ὑμένη βασιλὶς ἀσμένη χεροῦ
ἔδέξατ· εἰρήνη δὲ τάκεῖθεν τέκνους.
ἔστι.

τί συγχυθεῖστ· ἔστηκας ἡγίκ’ εὐτυχεῖς;
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα
κούκ’ ἀσμένη τόνδ’ ἐξ ἐμοῦ δέχει λόγον;]

1005

ΜΗΔΕΙΑ.

αἰαῖ.

ΠΑΙΔΑΓΩΓΟΣ.

τάδ’ οὐ ξυνῳδὰ τοῖσιν ἔξηγγελμένοις.

ΜΗΔΕΙΑ.

αἰαῖ μάλ’ αὐθίς.

ΠΑΙΔΑΓΩΓΟΣ.

μῶν τιν’ ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ’ ἐσφάλην εὐαγγέλου;

1010

ΜΗΔΕΙΑ.

ἢγγειλας οἽ θεοῖς· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.

τί δὴ κατηφεῖς ὅμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ.

πολλή μ’ ἀνάγκη, πρέσβυ· ταῦτα γὰρ θέοὶ
κάγὼ κακῶς φρονοῦσ’ ἐμηχανησάμην.

ΠΑΙΔΑΓΩΓΟΣ.

θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

1015

ΜΗΔΕΙΑ.

ἄλλους κατάξω πρόσθεν ἡ τάλαιν' ἐγώ.

ΠΑΙΔΑΓΩΓΟΣ.

οὗτοι μόνη σὺ σῶν ἀπεξύγης τέκνων.
κούφως φέρειν χρὴ θυητὸν ὄντα συμφοράς.

ΜΗΔΕΙΑ.

δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ήμέραν.

1020

ῳ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν φιλόποντες ἀθλίαν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστερημένοι.

ἐγὼ δ' ἐς ἄλλην γαῖαν εἴμι δὴ φυγάς,
πρὶν σφῶν ὄνασθαι κάπιδεν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.

1025

ῳ δυστάλαινα τῆς ἐμῆς αὐθαδίας.

ἄλλως ἄρ' ὑμᾶς, ὡς τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,

1030

στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.

ἢ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ

καὶ κατθανοῦσαν χερσὸν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὅλωλε δὴ

1035

γλυκεῖα φροντίς. σφῶν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.

ὑμεῖς δὲ μητέρ' οὐκέτ' ὅμμασιν φίλοις

ὅψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὅμμασιν, τέκνα; 1040
 τί προσγελάτε τὸν πανύστατον γέλων;
 αἰαί· τί δράσω; καρδία γὰρ οἰχεται,
 γυναικες, ὅμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἀν δυναίμην· χαιρέτω βουλεύματα
 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς. 1045
 τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυποῦσταν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
 οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
 καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῦν
 ἔχθροὺς μεθεῖστα τοὺς ἐμοὺς ἀζημίους; 1050
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
 τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.
 χωρεῖτε παῖδες εἰς δόμους· ὅτῳ δὲ μὴ
 θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
 αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ. 1055
 ἀ ἀ.
 μὴ δῆτα, θυμέ, μή ποτ' ἐργάση τάδε·
 ἔασον αὐτούς, ὡς τάλαν, φεῖσαι τέκνων·
 ἐκεὶ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
 μὰ τοὺς παρ' Ἄιδη νερτέρους ἀλάστορας,
 οὗτοι ποτ' ἔσται τοῦθ' ὅπως ἔχθροῖς ἔγὼ
 παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι. 1060
 [πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
 ἡμεῖς κτενοῦμεν οἴπερ ἔξεφύσαμεν.]
 πάντως πέπρακται ταῦτα κούκ έκφεύξεται.
 καὶ δὴ πὶ κρατὶ στέφανος, ἐν πέπλοισί τε 1065
 νύμφη τύραννος ὅλλυται, σάφ' οἰδ' ἔγώ.

ἀλλ' εἴμι γὰρ δὴ τλημονεστάτην ὁδόν,
 καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
 παιᾶς προσειπεῖν βούλομαι. δότ', ὡς τέκνα,
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070
 ὡς φιλτάτη χείρ, φίλτατον δέ μοι κάρα
 καὶ σχῆμα καὶ πρόσωπον εὐγείες τέκνων.
 εὐδαιμονοῦτον, ἀλλ' ἔκει· τὰ δ' ἐνθάδε
 πατὴρ ἀφεύλετ'. ὡς γλυκεῖα προσβολή,
 ὡς μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων. 1075
 χωρεῖτε χωρεῖτ'. οὐκέτ' εἴμι προσβλέπειν
 οἴα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
 καὶ μαυθάνω μὲν οἴα τολμήσω κακά·
 θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
 ὅσπερ μεγίστων αἴτιος κακῶι βροτοῖς. 1080

ΧΟΡΟΣ.

πολλάκις ἥδη διὰ λεπτοτέρων
 μύθων ἔμολον καὶ πρὸς ἀμίλλας
 ἥλθον μείζους ἡ χρὴ γενεὰν
 θῆλυν ἔρευνάν· ἀλλὰ γὰρ ἔστιν
 μοῦσα καὶ ἡμῖν, ἡ προσομιλεῖ 1085
 σοφίας ἐνεκεν· πάσαισι μὲν οὖν·
 παῦρον δὲ γένος — μίαν ἐν πολλαῖς
 εῦροις ἀν ἵσως —
 οὐκ ἀπόμουσον τὸ γυναικῶν.
 καὶ φημι βροτῶν οἴτινές εἰσιν
 πάμπαν ἄπειροι μηδ' ἐφύτευσαν
 παιᾶς, προφέρειν εἰς εὐτυχίαν
 τῶν γειναμένων.

οὶ μὲν ἄτεκνοι δὶ’ ἀπειροσύνην
εἴθ’ ἡδὺ βροτοῦς εἴτ’ ἀνιαρὸν
παιᾶντες τελέθουσ’ οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχονται·
οἵσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλαστῆμ’, ἐσορῶ μελέτην
κατατρυχομένους τὸν ἄπαντα χρόνον·
πρῶτον μὲν ὅπως θρέψωσι καλῶς,
βίοτόν θ’ ὁπόθεν λείψουσι τέκνοις.
ἔτι δ’ ἐκ τούτων εἴτ’ ἐπὶ φλαύροις
εἴτ’ ἐπὶ χρηστοῦς
μοχθοῦσι, τόδ’ ἔστιν ἄδηλον.
ἐν δὲ τὸ πάντων λοίσθιον ἡδη·
πᾶσιν κατερῶ θυητοῦσι κακόν·
καὶ δὴ γὰρ ἄλις βίοτόν θ’ εὑρον,
σῶμά τ’ ἐς ἡβην ἥλυθε τέκνων
χρηστοί τ’ ἐγένοντ· εἰ δὲ κυρήσαι
δαιμῶν οὐτος, φροῦδος ἐς Ἀιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ’ ἔτι λύπην ἀνιαροτάτην
παιῶντας ἐνεκεν
θυητοῦσι θεοὺς ἐπιβάλλειν;

1095

1100

1105

1110

1115

ΜΗΔΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τάκειθεν οἱ προβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ· ὀπαδῶν· πνεῦμα δ’ ἡρεθισμένον
δείκνυσιν ὡς τι καινὸν ἀγγελεῖ κακόν.

1120

ΑΓΓΕΛΟΣ.

ώ δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναῖαν εἰσαγεῖ
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ. · · · ·

ΜΗΔΕΙΑ.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ.

οὐλωλεν ἡ τύραννος ἀρτίως κόρη 1125
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗΔΕΙΑ.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ηδη καὶ φίλοις ἐμοῖς ἔστι.

ΑΓΓΕΛΟΣ.

τί φῆς; φρονεῖς μὲν ὁρθὰ κοὺ μαίνει, γύναι,
ητις τυράννων ἔστίαν ἡκισμένην 1130
χαίρεις κλύνουστα κοὺ φοβεῖ τὰ τοιάδε;

ΜΗΔΕΙΑ.

ἔχω τι κάγῳ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὥλοντο· δὶς τόσον γὰρ ἀν
τέρψειας ήμᾶς, εὶ τεθνᾶσι παγκάκως. 1135

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ήλθε δίπτυχος γονὴ

σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
 ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
 δμῶες· δὶ' οἴκων δ' εὐθὺς ἦν πολὺς λόγος
 σὲ καὶ πόσιν σὸν νεῦκος ἐσπεῖσθαι τὸ πρίν. 1140
 κυνεῖ δ' ὁ μέν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
 παιδῶν· ἔγὼ δὲ καυτὸς ἡδονῆς ὅπο
 στέγας γυναικῶν σὺν τέκνοις ἄμ' ἐσπόμην.
 δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
 πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1145
 πρόθυμον εἰχ' ὁφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προυκαλύψατ' ὅμματα,
 λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
 παιδῶν μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
 ὀργὰς ἀφῆρει καὶ χόλον μεάκιδος 1150
 λέγων τάδ· οὐ μὴ δυσμενῆς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
 φίλους νομίζουσ' οὖσπερ ἀν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσει πατρὸς
 φυγὰς ἀφέναι παισὶ τοῖσδ' ἐμὴν χάριν; 1155
 ἡ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἡμέσχετο, *λεγοντες*
 ἀλλ' γῆνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο, 1160
 χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις
 λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κακειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στέγας, ἀβρὸν βαίνουσα παλλεύκῳ ποδί,
 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις 1165

τένοντ' ἐς ὄρθὸν ὅμμασι σκοπουμένη. ✓
 τοὺνθένδε μέντοι δεινὸν ἦν θέαμ' ἵδεων.
 χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἦ Πανὸς ὄργας ἦ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρίν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὅμμάτων δ' ἀπὸ
 κόρας στρέφουσαν, αἷμά τ' οὐκ ἐνὸν χροῖ. 1175
 εἰτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν εἰς πατρὸς δόμους
 ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς. ἄπασα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180
 ἥδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμουν
 ταχὺς βαδιστής τερμόνων ἀν ἥπτετο.
 ἡ δ' ἐξ ἀναύδουν καὶ μύσαντος ὅμματος οὐδὲν
 δεινὸν στενάξασ' ἦ τάλαιν' ἥγείρετο.
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἵει νῦμα παμφάγου πυρός. αἰτία
 πέπλοι δὲ λεπτοί, σφιν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδάμονος.
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαιτῆν κράτα τ' ἄλλοτ' ἄλλοσε,
 ρῦψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.

πίτνει δ' ἐς οὐδας συμφορᾶς νικωμένη, 1195
 πλὴν τῷ τεκόντι κάρτα δυσμαθής ἰδεῖν·
 οὐτ' ὀμμάτων γάρ δῆλος ἦν κατάστασις *εὐρεσιν*.
 οὐτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
 ἔσταζε κρατὸς συμπεφυρμένον πυρί,
 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυν 1200
 γναθοῦς ἀδήλους φαρμάκων ἀπέρρεον,
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θυγεῖν
 νεκροῦν· τύχην γάρ εἶχομεν διδάσκαλον.
 πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ
 ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ. 1205
 ὥμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
 κυνεῖ προσαυδῶν τοιάδ'· ὡς δύστηνε παῖ,
 τίς σ' ὁδὸς ἀτίμως δαιμόνων ἀπώλεσε;
 τίς τὸν γέροντα τύμβον ὄρφανὸν σέθεν
 τίθησιν; οἴμοι, συνθάνοιμί σοι, τέκυον. 1210
 ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
 χρῆζων γεραιὸν ἔξαναστῆσαι δέμας
 προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
 λεπτοῦσι πέπλοις, δεινὰ δ' ἦν παλαίσματα. 1215
 ὁ μὲν γάρ ηθελ' ἔξαναστῆσαι γόνυν,
 ἡ δ' ἀντελάζυτ'. εἰ δὲ πρὸς βίαν ἄγοι,
 σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων
 χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος
 ψυχῆν· κακοῦ γάρ οὐκέτ' ἦν ὑπέρτερος.
 κεῦνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ 1220
 πέλας, ποθεινὴ δακρύοισι συμφορά.
 καί μοι τὸ μὲν σὸν ἐκποδῶν ἔστω λόγου·
 γνώσει γάρ αὐτὴ ζημίας ἀποστροφήν.

τὰ θηητὰ δ' οὐ νῦν πρῶτον ἥγοῦμαι σκιάν,
οὐδ' ἀν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν 1225
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην ζημίαν ὀφλισκάνειν.
θηητῶν γάρ οὐδείς ἔστιν εὐδαίμων ἀνήρ.
ὅλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἀν ἄλλος, εὐδαίμων δ' ἀν οὗ. 1230

ΧΟΡΟΣ.

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὡς τλῆμον, ὡς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἀιδου πύλας
οἴχει γάμων ἔκατι τῶν Ἰάσονος. 1235

ΜΗΔΕΙΑ.

φίλαι, δέδοκται τοῦργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσταν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή, 1240
ἡμεῖς κτενοῦμεν, οἴπερ ἔξεφύσαμεν.
ἄλλ' εἴ' ὁπλίζουν, καρδία. τί μέλλομεν
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὡς τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἔρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
ὡς φίλταθ', ὡς ἔτικτες. ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν, 1245

κάπειτα θρήνει· καὶ γὰρ εὶ κτενεῖς σφ' ὅμως
φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

1250

ΧΟΡΟΣ.

Ίὼ Γᾶ τε καὶ παμφαῆς
ἀκτὶς Ἄελίουν, κατίδετ' ἴδετε τὰν
δλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·

σᾶς γὰρ .. χρυσέας γονᾶς
ἔβλαστεν, θεῶν δ' αἷμα .. πίτνειν
φόβος ὑπ' ἀνέρων.

ἀλλά νιν, ὡς φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων φονῶντ'
ἀλαίνοντ' Ἐρινύων ὑπ' ἀλάστορον.

στρ. α'.

1255

1260

μάταν μόχθος ἔρρει τέκνων,
μάταν ἄρα γένος φίλιον ἔτεκες, ὡς
κναεἁν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν εἰσβολάν.

δειλαία, τί σοι φρενῶν βαρὺς
χόλος προσπίνει καὶ .. δυσμενής
φόνος ἀμείβεται;

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνφ-
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

άντ. α'.

1265

1270

ΠΑΙΔΕΣ.

....

ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων;
ἰὰ τλάμον, ὡς κακοτυχὲς γύναι.

στρ. β'.

1274

ΠΑΙΣ α'.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

1271

ΠΑΙΣ β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους; ἀρηξαὶ φόνοι
δοκεῖ μοι τέκνοις.

1275

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρηξατ· ἐν δέοντι γάρ·
ώς ἐγγὺς ἥδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟΡΟΣ.

τάλαιν', ὡς ἄρ' ἥσθα πέτρος ἢ σίδαρος, ἄτις
τέκνων ὃν ἔτεκες
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.

1280

μίαν δὴ κλύω μίαν τῶν πάρος
γυναικ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ίνὰ μανεῖσταν ἐκ θεῶν, ὅθ' ἡ Διὸς
δάμαρ πινει δ' ἀ τάλαιν' ἐς ἄλμαν φόνῳ
τέκνων δυσσεβεῖ,

ἀντ. β'.

1285

ἀκτῆς ὑπερτείναστα ποντίας πόδα,
δυοῦν τε παιδοιν συνθανοῦσ' ἀπόλλυται.

τί δῆτ' οὖν γένοιτ' ἀν ἔτι δεινόν; ὡ γυναικῶν
λέχος πολύπονον, 1291
ὅσα βροτοῖς ἔρεξας ἥδη κακά.

ΙΑΣΩΝ.

Γυναικες, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης,
ἀρ' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
Μῆδεια τοῦσδ' ἔτ', ἡ μεθέστηκεν φυγῆ; 1295
δεῖ γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,
ἡ πτηνὸν ἀραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείναστα κοιράνους χθονὸς
ἀθῶος αὐτὴ τῶνδε φεύξεσθαι δόμων; 1300
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω.
κείνην μὲν οὖς ἔδραστεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παιδῶν ἥλθον ἐκσῶσται βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῶον ἐκπράσσοντες ἀνόσιον φόνον. 1305

ΧΟΡΟΣ.

ω τλῆμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,
Ιᾶσον· οὐ γὰρ τούσδ' ἀν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; ἡ που καῦμ' ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παῖδες τεθνᾶσι χειρὶ μητρῷᾳ σέθεν.

ΙΑΣΩΝ.

οἵμοι τί λέξεις; ὡς μὲν ἀπώλεσας, γύναι. 1310

ΧΟΡΟΣ.

ώς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δῆ.

ΙΑΣΩΝ.

ποῦ γάρ νιν ἔκτειν', ἐντὸς ή ἔωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

ΙΑΣΩΝ.

χαλάτε κλῆδας ώς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἀρμούς, ώς ἵδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ. 1315

ΜΗΔΕΙΑ.

τί τάσδε κινεῖς κάναμοχλεύεις πύλας, 1320
νεκροὺς ἐρευνῶν κάμε τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ. 1320
τοιόνδ' ὅχημα πατρὸς Ἡλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

ΙΑΣΩΝ.

ω μῖσος, ω μέγιστον ἔχθιστη γύναι
θεοῖς τε κάμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοιστι σοῖσιν ἐμβαλεῖν ξίφος 1325

ἔτλης τεκοῦσα κάμ' ἄπαιδ' ἀπώλεσας·
 καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις
 καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
 Ἐλλην' ἐσ οἰκον ἥγόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο·
 τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
 κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
 τὸ καλλίπρωρον εἰσέβης Ἀργοῦς σκάφος.

ἡρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
 εὐνῆς ἔκατι καὶ λέχους σφ' ἀπώλεσας.

οὐκ ἔστιν ἥτις τοῦτ' ἀν 'Ελληνὶς γυνὴ
 ἔτλη ποθ', ὃν γε πρόσθεν ἥξίουν ἐγὼ
 γῆμαί σε, κῆδος ἐχθρὸν δλέθριόν τ' ἐμοί,
 λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος

Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
 ἀλλ' οὐ γὰρ ἀν σε μυρίοις ὀνείδεσι
 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·

ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε.
 ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
 ὃς οὗτε λέκτρων νεογάμων ὀνήσομαι,
 οὐ παῖδας οὐσι ἔφυσα κάξεθρεψάμην
 ἔξω προσειπεῶν ζῶντας, ἀλλ' ἀπώλεσα.

1330

1335

1340

1345

1350

ΜΗΔΕΙΑ.

μακρὰν ἀν ἔξέτεινα τοῖσδ' ἐναντίον
 λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἡπίστατο

οἵ ἔξ ἐμοῦ πέπονθας οἵ τ' εἰργάσω·
 σὺ δ' οὐκ ἔμελλες τάμ' ἀτιμάσας λέχη
 τερπνὸν διάξειν βίοτον ἔγγελῶν ἐμοὶ,
 οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προσθεὶς γάμους
 Κρέων ἀτιμον τῆσδε μ' ἐκβαλεῖν χθονός.
 πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
 καὶ Σκύλλαν ἡ Τυρσηνὸν ὄκησεν πέδον·
 τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθήψαμην.

1365

1360

ΙΑΣΩΝ.

καῦτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἰ.

ΜΗΔΕΙΑ.

σάφ' ἵσθι· λύει δ' ἄλγος, ἡν σὺ μὴ γγελᾶς.

ΙΑΣΩΝ.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὦ παῖδες, ὡς ὀλεσθε πατρῷᾳ νόσῳ.

ΙΑΣΩΝ.

οὗτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν.

1365

ΜΗΔΕΙΑ.

ἀλλ' ὑβρις οἵ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ἡξίωσας οῦνεκα κτανεῖν;

ΜΗΔΕΙΑ.

σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

ΙΑΣΩΝ.

ἥτις γε σώφρων· σοὶ δὲ πάντ' ἔστιν κακά.

ΜΗΔΕΙΑ.

οἵδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δῆξεται. *εἰρηναι* 1370

ΙΑΣΩΝ.

οἵδ' εἰσὶν ἀμοὶ σῷ κάρῃ μιάστορες.

ΜΗΔΕΙΑ.

ἴσασιν ὅστις ἥρξε πημονῆς θεοί.

ΙΑΣΩΝ.

ἴσασι δῆτα σήν γ' ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ.

στύγει· πικρὰν δὲ βάξιν ἔχθαιρω σέθεν.

ΙΑΣΩΝ.

καὶ μὴν ἐγὼ σήν· ράδιοι δ' ἀπαλλαγαί. 1375

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; κάρτα γὰρ κάγὼ θέλω.

ΙΑΣΩΝ.

θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.

ΜΗΔΕΙΑ.

οὐ δῆτ', ἐπεὶ σφᾶς τῆδ' ἔγὼ θάψω χερί,
φέρουσ' ἐς Ἡρας τέμενος Ἀκραίας θεοῦ,
ώς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
τύμβους ἀνασπῶν· γῆ δὲ τῆδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως,
Αἴγει συνοικήσουσα τῷ Πανδίονος.

σὺ δ', ὦσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
Ἄργοιν κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἴδων.

ΙΑΣΩΝ.

ἀλλὰ σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.

1385

1390

ΜΗΔΕΙΑ.

τίς δὲ κλύει σου θεὸς ἢ δάμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;

ΙΑΣΩΝ.

φεῦ φεῦ, μυσταρὰ καὶ παιδολέτορ.

ΜΗΔΕΙΑ.

στείχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑΣΩΝ.

στείχω, δισσῶν γ' ἄμορος τέκνων.

1395

ΜΗΔΕΙΑ.

οῦπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑΣΩΝ.

ὦ τέκνα φιλτατα.

ΜΗΔΕΙΑ.

μητρί γε, σοὶ δ' οὐ.

ΙΑΣΩΝ.

κᾱπειτ' ἔκανες;

ΜΗΔΕΙΑ.

σέ γε πημαίνουσ'. 1400

ΙΑΣΩΝ.

ὦμοι, φιλίου χρῆζω στόματος
παιδῶν ὁ τάλας προσπτύξασθαι.

ΜΗΔΕΙΑ.

νῦν σφε προσαυδῆς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος.

ΙΑΣΩΝ.

δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑΣΩΝ.

Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
οἵα τε πάσχομεν ἐκ τῆς μυσταρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κάπιθεάζω,
μαρτυρόμενος δαιμονας ὡς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσται τε χεροῦν θάψαι τε νεκρούς,
οὓς μήποτ' ἔγω φύσας ὅφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

1405

1410

ΧΟΡΟΣ.

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον εὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1415

NOTES.

REFERENCES.

H., Hadley's Greek Grammar.
G., Goodwin's Greek Grammar.
GMT., Goodwin's Syntax of the Greek Moods and Tenses.

ON THE HYPOTHESES.

HYPOTHESIS FIRST. — Ascribed in one manuscript to Dicaearchus, who was a pupil of Aristotle, and whom we know, like his master, to have written such dramaturgical notes. A part is perhaps taken from him, but the last part is plainly written by some one else. — **ἴγγναται** : incorrect ; the play represents the marriage as already over. — **Γλαύκη** : Euripides does not mention her name ; later writers call her sometimes Glauce, sometimes Creusa. — **μισθὸν τῆς χάριτος** : again inaccurate ; the gifts are sent in suing for a new favor. — **Φερεκύδης**, a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (*Ieropla*) in ten books. — **Σιμωνίδης** of Ceos, the famous poet (556–468 B. C.), who lived chiefly in Athens. — For **ώς**—**ποιήσει** we should regularly have **ποιήσαι**. — **ὁ τοὺς Νόστους ποιήσας**, *the author of the Nostoi*, one of the poems of the Epic Cycle ; it was commonly ascribed to Agias of Troezen. — **Στάθυλος**, an Egyptian Greek of uncertain age, who wrote, among other books, a work **περὶ Θετταλῶν**. — **δοκεῖ**, sc. **ὁ Εὐριπίδης**. — **ἴντοβαλάνθαται**, *falsely appropriated*, palming it off as his own, as a woman another's child. — **Ἐλλάδος βίος**, in three books, was Dicaearchus' chief work ; it was an account of the customs, institutions, and topography of Greece. — **τρομῆμασι** : these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — **μέμφονται**, κ. τ. λ. : an unjust criticism ; see on v. 899. — **προτετάνειν**, burst. — **εἰσβολή**, opening verse. — **ἐπεξεργασία**, further development of the thought. — **Τιμαχίδας**, a glossographer and commentator of uncertain time ; his remark is wrong ; see on v. 3. — **Ομηρος** : *Odys. e, 264.*

HYPOTHESIS SECOND. — Aristophanes of Byzantium, the famous Alexandrine scholar and librarian (about 200 b. c.), busied himself especially with the criticism of the poets. We possess many such brief notices of his on plays. The *didascaliae*, or statements as to date of representation, etc., were collected from the Athenian choregic inscriptions which commemorated the dramatic contests. — *παρ' οὐδετέρης, κ. τ. λ.:* that is, neither Aeschylus nor Sophocles composed a play on the same subject. — *πρότος (ἢ)*, i. e. took the first prize. — *Εὐφορίων*, son of Aeschylus. — *οὐ σφέτερα*, namely, the satyric play *Theristae*. It was not, he means, in the Alexandrine library.

ON THE PLAY.

The scene is in Corinth before Medea's house. The nurse, whose speech opens the play, is an old slave-woman, attached, according to Greek custom, to the person of her mistress for life, having been her attendant in childhood and her companion in flight from her father's house. She comes upon the stage from out the house. The prologue is better managed than most of Euripides'; the nurse's soliloquy is naturally brought about and discloses the situation to the hearers in an unconstrained way.

1, 2. *εἴθε φέλ:* for this formula of wishing, see GMT. § 83, 2; H. 721, b (fine print). — *διαντάσθαι*: the ship is said to fly, as Hel. 147 and elsewhere its sails are called wings. — *Συμπληγάδας* is object of *διαπτ.* The Symplegades or *συνδρομάδες πέτραι* (in Homer *πλαγκταί*) are fabulous rocks believed to close together and crush ships which attempted to pass between them. Homer thinks of them as somewhere in the west, but later they were identified with two rocks at the mouth of the Bosphorus, where it opens into the Euxine. *κυάνεαι* is their standing epithet, so that they are even called *αἱ κυάνεαι* outright.

3. There is no *hysteron proteron* in this passage; the nurse says, 'Would that the ship had never sailed, — nay, had never even been built.'

4. *ἐργμόσθαι*: this verb occurs nowhere else in classic Greek. Hesychius explains it by *κώπας ἀρισταί*. The subject is still *πείκη*. *And would that it had never equipped with oars the hands of those noblest men.* The pine is thought of as furnishing material for oars as well as for ship.

6 fig. *Πελάρ*: dat. of advantage, *for Pelius*. — *δέσποιν' ἐμὴ Μήδεα*: these words make it clear to the spectators who the speaker is. — *πέργον*: the place whither; H. 551; G. § 162. — *θυμὸν ἐκπλαγεστα*, *crazed in heart*; *ἐκπλήσσων* of an overpowering passion such as deprives of self-control.

11 fig. A singular case of attraction. *πολιτῶν* (for *πολίτων*) takes the

case of *ών*. The reason is that *φυγή* belongs not to *ἀνδάνουσα* but to *ἀφέκτο*, so that the relative clause really begins with *φυγή*, and *πολιτῶν* is inside of it, and therefore has to take the case of the relative; H. 809; G. § 154. The regular order would be *ών πολιτῶν φυγή ἀφέκτο χθένα*, standing, of course, for *πολίταις ὡν φυγή ἀφ.* *χθ.*, *pleasing the citizens to whose land she has come in her flight.* Had the poet written *πολίταις, φυγή* would be referred to *ἀνδάνουσα*, and the sentence so be misunderstood. — *ἀνδάνουσα μέν* is answered by *νῦν δέ* in 16, but there the expression is changed through the influence of the intervening parenthesis (14, 15); the idea is, ‘pleasing to be sure (*μέν*) her adopted townsmen, and doing all she can to maintain friendly relations with her husband, but still (*δέ*) involved in strife from his nefarious conduct.’

13. *αὐτή, on her part*, in opposition to Jason's faithlessness.

14. *ήπειρ* by attraction for *διπερ*; H. 513 c.

16. *νοσεῖ τὰ φιλατα, the tenderest ties are failing.*

19. *αἰσχυνθεῖ· βασιλεύει, ἀρχει.* Hesych. The verb is found only here.

25, 26. *συντήκουσα δακρύοις, dissolving it (σῶμα) in tears.* Others construe *συντήκουσα χρόνον*, justifying it by *τήκει βιοτήρ*, 141, which, however, is hardly parallel. — *ἐπει* means here *ever since*. — *τιθικημένη*: supplementary participle; H. 799; GMT. § 113.

30. *ἢν μή ποτε* may be rendered *except when*.

33. *ἀπιμάστας ἔχει*, nearly = *τήτιμακει*, but with the idea of present continuance more prominent. This use of *ἔχω* with aor. partic. (GMT. § 112, 2, Note 7; H. 797) is a favorite one with Sophocles and Euripides, but is probably not found in Aeschylus.

35. *ἀπολείπεσθαι* is passive; *to be bereft.* *μὴ ἀπολ.* joined by synizesis.

37. *νέον* = *κακόν*, as often.

38. *βαρεῖα, resentful.*

40-43. The *two* first of these verses are plainly interpolated from 379 fig.; the others might be retained (reading *μή* for *ἢ*) but that *τύραννον* is awkward and obscure. If the princess is meant, there should be some designation of the gender.

45. *καλλίνικον* means *victory*, or *the honors of victory*; so *τὸ καλλίνικον* is used Pind. Nem. 3, 17. In the absence of the article it is better to take it as neuter, than as masc. with *στέφανον* understood, as some have done.

46. *οἵδε παιδεῖς στείχουστι, here come the children.* For this use of *οἵδε*, very common in the drama, see H. 678 a. — The learner should note the difference between *τρόχος* and *τροχός*.

49. The *παιδαγωγός*, who now enters with the two boys, is an aged family-slave of Jason's. Wealthy Greeks, when their boys had outgrown the nursery, gave them into the charge of such trusty slaves, whose duty

it was to attend them wherever they went. — **δεσποτῆς** limits **οἰκουν κτῆμα** taken together.

50. **τήνδε** should be translated *thus*. It is similarly used in 689 below.

52. **οὐν** may depend upon either **μόνη** or **λείτεσθα**.

57. The Greeks had a superstitious belief in the efficacy of confiding secret anxieties to the natural elements. Andromache (Andr. 91), Electra (Eur. El. 59, Soph. El. 89), and Creusa (Ion 885) do this. A disquieting dream is thus told to the air (Iph. Taur. 42) or the sun (Soph. El. 424).

58. **μολοστή**, as if **μοι**, not **με**, had gone before. Several such places are found; thus Iph. Aul. 491, **Δλλως τέ μ' έλεος...εἰσῆλθε συγγένειας ἐνοοούμενη**. Cp. below 744 and note. The comic poet Philemon (Athen. vii. p. 288) parodied this passage thus: A cook says,

ώσθ' ἵερός μ' ὑπῆλθε γῆ τε κούρανθ
λέξαι μολόντι τοῦψον ἡς ἰσκενάσα.

59. **γάρ** in questions expresses surprise. Transl. *what!*

60. **ζηλῶ σε**, *Enviable simplicity!* — **μετοῖ** (schol. **ἀκμάξει**), *is at its height, or in the middle of its course.*

61. **μάρος**: nom. of exclamation rather than of address. Medea is meant, **μῶρος** being used here exceptionally as adj. of two endings. This is a common thing with Euripides; cp. 1197 **δῆλος**, 1375 **ράδιοι**.

65. **πρὸς γενετοῦ**: see on 709. — **σύνδουλον**, acc. of person (H. 553; G. § 164), the acc. of the thing being omitted.

67. **οὐ δοκῶν κλίνειν**, *pretending not to be listening*. Cp. Hipp. 119, **μὴ δόκει τούτων κλίνειν**. **οὐ δοκῶ** is used like **οὐ φημι, deny, οὐκ ἔω, forbid, etc.**

68. **πετσούς**, *the gaming-place*. So **οἰχοῦς**, *the fish-market*, **τὰ λάχαρα**, *the vegetable-market*, and others. The game of **πετσοτ** resembled ours of draughts, in that it was played on a checkered board with *men* (**ψῆφοι**). There were several varieties of it.

69. All fountains were considered sacred. The famous Pirene, after first welling up near the top of the Acrocorinthus into a basin with no visible outlet, flowed underground and reappeared in the lower town, near the street leading to the Lechaeum, where it was adorned with handsome stonework, and was a favorite place of resort. See Curtius's Pelop. Vol. II. p. 528.

72. **σαφῆς, true, correct.**

73. **οὐκ εἶναι**: a very exceptional use of **οὐ**. The rule would require **μή**. The expression seems to be analogous to **χρή οὐ** with infin., which is frequent in Eurip.; see 294, 574; Androm. 100, **χρή δ' οὐποτ' εἰτεῖν οὐδέν'** **Ωβιον βροτῶ**: Hipp. 645, **χρῆν εἰς γυναικα πρόσπολον μὲν οὐ περάν**: in cases, too, where it is impossible to say that **οὐ** forms with the infin. a simple idea. The usage arose probably thus: first the **οὐ** was put directly after the **χρή** for reasons of emphasis, still belonging to it (so Hipp. 507, and perhaps the

above passage of Androm.), then it gradually attached itself to the infin., and allowed itself to be separated from *χρή*.

74, 75. *πάσχοντας* is supplementary partic.; cp. 38. See GMT. § 112, 1; H. 800. — *εἰ καὶ* because of the negative idea implied in the foregoing question: (surely he will not) *even though he has*, etc.

76. *κηδευμάτων*: H. 581; G. § 175, 2. *λείπεται* expresses inferiority.

78, 79. *ἀπωλόμεσθα*: for the tense see GMT. § 19, N. 6. The nurse speaks for her mistress and the household. — *προσοίσθμεν* seems to mean *receive in addition*. A corrupt gloss of Hesychius, *προσοίσθε*: *προσέξηθε*, confirms this view, though we should have expected the middle. It is the idiom by which, roughly speaking, involuntary acts are spoken of as if they were voluntary. So Hipp. 881 *ἀνακομίζομαι*, *am receiving on myself*; Heracl. 296, *ψυχὴν διακνάσαι*, *lose his life*. Wecklein aptly compares *ἀποβάλλειν*, *lose*. — *ξηντληκέναι*: the figure is that of a boat which ships a fresh wave before the sailors have bailed the first one out. Cp. Ion 927.

83. *δλοτο μὲν μῆ*: the meaning is, *I will not indeed wish that he may perish*. So Soph. Phil. 961, *θλοιο μῆτω*, *πρὶν μάθοι* *εἰ καὶ πάλιν γνώμην μετοίσεις*. In both cases the curse is on the speaker's lips, but is revoked at the moment of utterance.

87. *κέρδους χάριν*, *from motives of selfishness*. This verse looks like an interpolation.

88. *εἰ—γε* = *ἐπειδεὶ*, *seeing that*; hence *οὐ*, instead of *μῆ*, is admissible. Jelf's Grammar, § 744, 1. The clause depends on *ἴρτι γεγνώσκεις*, the idea being, 'Are you just beginning, in view of Jason's neglect, to recognize the self-love of men? Did you never meet with an instance of it before?'

90, 91. *ἀρημόσας θήσει*, *keep secluded*. — *πελάγω* is transitive here and 760, but has its ordinary intrans. sense, 101.

93. *δρασέσθωσαν*: a desiderative verb; H. 472, Rem. j.

94. *πρὶν κατασκῆψαι τίνει*: " *πρὶν* with the infin. after *negative* sentences is rare in the Attic poets, but more frequent in the Attic prose." Goodwin, MT. § 106, 2, N. 2. *κατασκῆπτω* only here takes the accus. It probably means, *strike down as with a thunderbolt* (Schol. *βλάψαι...οἰον κεραυνῶσαι*); with dat. on the contrary, simply *fall upon*.

96, 97. Medea's voice is heard in soliloquy within the palace. The anapaests which she speaks are tintured with Doric forms, while those of the nurse are free from them. Anapaestic systems admit Dorisms only exceptionally, to impart greater solemnity or pathos. — *πένων* is causal genitive in exclamation (H. 592 a; G. § 173, 3) joined to an adjective, as often; cp. 1028. — *πῶς ἀν δλοίμαν*; *would that I might die*. This form of wish (GMT. § 82, N. 5), not rare in tragedy, occurs again 173.

98. τοδέ τέτοιο, *There it is!* literally, 'this is that' (spoken of before). A common colloquial formula.

106 fig. *It is plain that the storm-cloud of wailing, just beginning to rise, will shortly dart upward with greater fury.* I have given *ἀνάτει* (from *ἀνάσσω* = *ἀνατοσσω*), a suggestion of Elmsley's, based on an old variant *ἀνάξει* found in the Schol. and one Ms. The common reading, *ἀνάγει*, is hard to explain. Some take it as active for middle, 'will blaze forth' (with lightning), but neither *ἀντειν* nor its compounds ever use the active in this sense. Others supply Medea as subject, 'that she will light up,' but this accords ill with the opening of the sentence, which shows that *νέφος* is meant as subject. By reading *δήλη* or *δηλοί* we might retain *ἀνάγει*. *ἀρχής ξειρόμενον* = *αιρόμενον ἐξ ἀρχῆς*, *rising from its starting-point.* With *νέφος οιμωγής* cp. *στεναγμῶν νέφος*, H. F. 1140.

112. ὁ κατάρατος παῖδες: in spite of the nurse's caution, the children, who here enter the house with their attendant, are espied by Medea.

116. σοι may be rendered *pray*. The exact sense is, 'What share do you fancy that,' etc. The nurse does not, of course, intend this for Medea's ears.

118. *ὑπεραλγή*, as implying anxiety, takes the construction of a verb of fearing. *ὑπερ-*, *exceedingly*.

119. *δεινὰ τυράννων λήματα*: the nurse has Medea in mind, by no means Creon, as Paley thinks. Medea, as a king's daughter, may be called a *τύραννος*. For the sentiment the Schol. compares Il. a, 80 fig.

122, 123. *γάρ* may be justified by supplying the thought, 'All this I disapprove,' implied in the tone of the preceding sentence. Meanwhile, one might translate, *The fact is.* See, however, on 573. — *καὶ ισοισιν, on a footing of equality* with one's fellow-citizens, as in a democracy. To live thus, the nurse says, is better than to be a king. A like sentiment Ion 621, Iph. A. 16. — *μεγάλως*: not to be understood of regal state, which is entirely deprecated, but of a less dangerous magnificence, the sense being, 'securely at least, even at the expense of all grandeur.'

125–130. Construe *τούνομα τικῆ εἰπεῖν*, *the name is a better one to speak.* Notice *τρόπα μέν—τε* in correlation; so below, 282, 1101 (cp. 429). — *ληφθεῖται* (*ἐστι*): subject is *τὰ μέτρα* understood. — *τὰ δ' ὑπερβάλλοντα, κ. τ. λ., what exceeds due bounds avails no wholesome thing to mortals.* 'μηδὲν δγαν' is the mainspring of Grecian ethics. All excess is *ὕβρις*, which the gods punish by sending *δτη*. — *ἀπεδωκεν*: gnomic aorist; H. 707; GMT. § 30. Its subject is still *τὰ ὑπερβάλλοντα*.

131. The chorus of Corinthian women now appears in the orchestra and sings the Parodos, which consists of four parts, — proöde, strophe, anti-strophe, and epode, — separated from each other by anapaests of Medea and the nurse.

134. *ἐπ' ἀμφιπύλου*, κ. τ. λ.: the meaning of these words is doubtful. They are, I think, best taken thus, *I heard a cry near the doorway within the house*; the chorus inferring Medea's nearness to the door from the distinctness of her voice. *ἐπί* as Heracl. 239, *ἐφ' οὐ*. Other ways are possible: 1. *Being near the porch* (Medea's) *I heard a cry within the house*. But the chorus has just arrived and was not 'near the porch' when Medea last spoke, 111. 2. *Being near (my own) doorway I heard a cry in (Medea's) house*. So Wecklein. 3. Joining *ἀμφ.* *μελάθ.*, *being near the double-doored house, I heard a cry within*. So Elmsley, Paley, Klotz. To this the same objection applies as to 1, and the position of *ἔτω* is, besides, unfavorable. 4. *I heard a cry inside, in the double-doored house*; *ἐπί* as in *ἐπί οἰκηματος*, etc., but this use belongs rather to later prose. *ἀμφιπύλος* occurs only here. Klotz and Paley, taking it adjectively, refer it to the outer and inner door (*αἱρετος* and *μέτραντος*), but the word as applied to a house can only mean *having a door on both sides*. But as a substantive *τὸ ἀμφιπύλον* can mean *doorway* or *vestibule*; cp. *ἀμφιθύρον*, Theocr. xiv. 42, and Schol. Il. ω, 323, "Κύπροι δὲ παστάδα ἀμφιθύρον, Σικελοὶ δὲ τὴν αὐλειον θύραν"; also *πρόθυρον*. — *ἴτω*, as often, is for *ἴντως*, without any idea of motion.

136. *συνήθομαι* for rejoicing at *misfortunes* is rare, but Hippol. 1286, *τι* *τάλας τοίσδε συνήδει*; cp. Rhes. 958.

138. *ἐπει...κέρανται*, since *it* (the household, especially Medea, see v. 11) *has endeared itself to me*. *κέρανται* (sing.) from *κραίνω*.

139. *δόμοι*, *house*, i. e. family. — *τάδε*, *all that*.

142. *οὐδὲν παρ. φέρνα*, *nothing comforted at heart*.

147. *βιοτάν*, object of *καταλυσαμαν*. The same expression, frag. 984, *καταλυσαμένους βίον*; the active Suppl. 1004, *καταλύσουσα βίοτον*. — *προληπούσα* (*αὐτήρ*).

149. *ἄχαν* (= *ἢχήν*) is a correction of Nauck, after Elmsley. The MSS. have *λαχάν*, but the tragedians, so far as can be made out, use the second syllable of *λαχή* always long.

151–153. *τίς σοί ποτε*, κ. τ. λ.: *What longing for that dread resting-place (the grave) would fain hasten for thee the final issue of death?* *ἀπλάτου* is due to Elmsley, the MSS. having *ἀπλάστου* or *ἀπλήστου*; some retain the latter, understanding *κόλτας* of the marriage-bed. The future *σπείσει* expresses present intention or will: GMT. § 25, 1, N. 6; Kühner, Ausf. Gramm. § 387, 4. Yet it is rather oddly used, and there is some probability in Weil's conjecture, who reads *σπείσει θανάτου τελευτά*, as a separate sentence: 'death will of itself come quickly enough.' On *θανάτου τελευτά* see H. 561; G. § 167, Note.

154. *μηδέν* = *μηδαμός*. Not a common use. Androm. 88 and 463; Ar. Ran. 435; Aesch. Ag. 1438.

157. *Be not exasperated with him for this.* $\tau\delta\epsilon$ is properly the cognate accus., H. 547 c; G. § 159, N. 2. Elmsley takes it as *thus*, which, however, will not do in $\mu\eta\ \mu\iota\ \tau\delta\epsilon\ \chi\omega\iota\o$, Od. ε 215, ψ 213. See lexicon for the literal meaning of $\chi\alpha\rho\delta\sigma\sigma\sigma\theta\mu$.

160 fig. Themis, as goddess of divine justice, is appealed to for redress of wrongs, as Soph. Elec. 1064. Hence she is called $\epsilon\kappa\tau\alpha\iota\alpha$ below, 169, and $\iota\kappa\sigma\iota\alpha$, Aesch. Suppl. 360. Artemis is the special protectress of females, so naturally invoked by them, as Soph. Elec. 626, 1238; Aesch. Suppl. 1031; Eur. Phoen. 152, 191. — $\delta\kappa\kappa\iota\alpha\ \epsilon\nu\delta\eta\sigma\mu\epsilon\mu\alpha$, namely, when she consented to leave her home with him.

164, 165. $\alpha\tau\tau\iota\iota\iota\mu\delta\theta\mu\iota\iota\iota$: H. 604 end; G. § 188, 5, Note. — $\pi\tau\sigma\theta\iota\iota\iota\epsilon\mu\iota\iota\iota$ $\delta\delta\kappa\kappa\iota\iota\iota$: “the Greek idea was, that to begin the wrong, $\delta\tau\delta\chi\mu\epsilon\iota\iota\iota\delta\kappa\kappa\iota\iota\iota$, involved the entire guilt, any retaliation being then lawful. Cf. 1372.” (Paley.) $\pi\tau\sigma\theta\iota\iota\iota$ may be rendered *unprovoked*.

166, 167. $\alpha\tau\tau\iota\iota\iota\alpha\iota\iota\iota\iota\iota$: from $\alpha\tau\tau\iota\iota\iota\alpha$; $\alpha\iota\sigma\chi\rho\iota\iota\iota$ goes with it. — $\kappa\alpha\iota\iota\iota\iota$, Apsyrtus; see Introduction, § 11, and note on v. 1334.

169. $Z\eta\mu\alpha$: whereas Medea, 160, has not invoked Zeus. This has troubled many commentators, ancient and modern. But Zeus $\delta\kappa\kappa\iota\alpha$, the guardian of oaths, would be the first deity on whom Medea would naturally call; and we may suppose that in her previous outbursts (see v. 21) she has called upon him, and that the nurse forgets what particular divinities she has just appealed to. If an emendation is necessary, that of Nauck, $Z\eta\mu\iota\alpha$ for $Z\eta\mu\alpha\ \theta'$ (cp. 208, and note), is easy.

171. $\epsilon\nu\ \tau\iota\iota\iota\ \mu\iota\kappa\mu\iota\iota\iota$, with (the commission of) *any trifling deed*.

173. $\pi\omega\ \delta\iota\iota\iota$, κ. τ. λ., as 97.

176. $\epsilon\iota\ \pi\omega\iota\iota\iota$, H. 880 at end; somewhat differently GMT. § 53, N. 2. — $\beta\alpha\pi\theta\mu\iota\iota\iota$ is *sullen*, opposed to $\delta\epsilon\theta\mu\iota\iota\iota$, *quick-tempered, impetuous*.

178. $\tau\delta\ \pi\tau\delta\mu\iota\iota\iota$ = $\pi\tau\delta\mu\iota\iota\iota$, G. § 139, 2; H. 496, 6th ex.

181. $\phi\mu\alpha\ \kappa\alpha\ \tau\delta\ \alpha\mu\alpha$, sc. $\epsilon\iota\mu\alpha$. $\tau\delta\epsilon$ = $\eta\mu\alpha$, more exactly *our party*; so Aesch. Pers. 1. The meaning is, *say too that we are her friends*.

182. $\sigma\pi\epsilon\mu\iota\iota\iota\iota\iota$ is Wecklein's emendation (who, however, gives $\tau\iota\ \pi\mu\iota\iota\iota$). — The subject of $\kappa\alpha\kappa\mu\alpha\iota\iota\iota$, Medea, has to be understood.

184. $\epsilon\iota$, *as to whether*: a simple indirect question after an expression of fearing; GMT. § 46, Note 6 (c). Here and Heracl. 791 it stands for $\mu\eta\ \o\iota$, but Andr. 61 for $\mu\eta\ \mu\eta$.

186. $\mu\omega\chi\mu\iota\iota\iota\chi\mu\iota\iota\iota\iota\iota$ means *the favor of this trouble*, as it were $\mu\cdot\chi\cdot\tau\mu\iota\iota\iota$. — $\epsilon\pi\mu\iota\iota\iota\iota\iota$, *will grant freely*, beyond my obligations.

187. $\delta\epsilon\mu\mu\mu\mu\mu\mu\mu\mu\mu$: cognate acc. with $\alpha\pi\mu\mu\mu\mu\mu\mu\mu\mu\mu$, as if with $\delta\epsilon\mu\mu\mu\mu\mu\mu\mu\mu$.

190 fig. The tenor of the following passage is that music might, if rightly employed, be made a comfort in grief, whereas it is only used to heighten needlessly the merriment of feasts.

192 fig. The correlative of $\mu\epsilon\iota\iota\iota$ is $\delta\epsilon$, 195. — $\delta\kappa\kappa\iota\iota\iota$ = $\delta\kappa\mu\mu\mu\mu\mu\mu\mu\mu$.

197. οὗ ὁν refers to λέπτας. — θάνατος, *violent deaths.*

200–203. ἵνα, *where.* — τείνουσι (utter in long-drawn strains) of the physical act of singing. — τὸ παρὸν πλήρωμα together. πλήρωμα, *physical satisfaction.* The sense: ‘feasts are merry enough without the aid of song.’ — The nurse here enters the house.

205 fig. Take λιγυρά adverbially (or rather as predicate adj. of effect, = ωτε λιγυρά είναι). μούρεά belongs with ἄχεα, and the phrase ἄχεα βοῶ, as containing a simple idea (= θρησκεία), governs the accus. τὸν...κακόνυμφον. *And loudly crying forth her grievous woes she complains of the false bridegroom, etc.* Such constructions, in which a verb and accus., taken together, govern a second accusative, are not infrequent in tragedy. Soph. Elec. 124, τάκεις οἰμογόνας τὸν Ἀγαμέμνονα; Bacch. 1289, τὸ μέλλον καρδία τῆδημ έχει.

208. τὰν Ζηνὸς Θέμιν, *Zeus' own Themis*; that is, his πάρεδρος (Pind. Ol. 8, 27), and inseparable companion. So Θέμις Διὸς κλαρίου, Aesch. Suppl. 360. She is here said to have led Medea into Greece, the idea being that Medea went in reliance on Themis as guardian of the oaths of Jason.

211 fig. δι' ἀλλα νύχιον, *over the sea in the night.* — πόντου κλῆδα: the strait of the Bosphorus; called ἀπέπαρτος, *impenetrable*, because of the Symplegades which guard it. ἀπέπαρτος has this meaning Aesch. Prom. 153 and 1078; elsewhere it means *endless*. Some give it the latter sense here, justifying it by Homer's Ἐλλήστοντος ἀπέπαρων, Il. ω 545. Both meanings of ἀπέπαρτος arise naturally, since περαλω means either *pass through* or *go through with*.

214. Medea appears on the stage.

215 fig. A difficult passage. Probably the following interpretation (Seidler's) is the right one: *I know many haughty men, some from personal acquaintance (διμάτων ἄτο), others who are strangers; and these (namely, both the above classes, all the σεων) from their reserved demeanor have got an evil name and a reputation for indifference.* This use of ἀπ' διμάτων, *with my eyes, from my own observation*, is found Aesch. Ag. 987; nearly the same Aesch. Suppl. 207, Soph. O. C. 14. ἐν θυραῖς, *among foreigners or strangers*, the usual meaning of θυραῖς in Eurip. The θυραῖς ποῖος is one slow to make advances, not meeting one, as we say, half-way. (Some editors, with the Scholiast, explain τοὺς μὲν...θυραῖς ‘some in retirement, others in public life.’) For κτᾶσθαι = *get the reputation of*, cp. I. T. 676, δειλαν κεκτήσομαι, and Soph. Ant. 924.

220. δοτίς after βροτῶν, H. 514 d, last part.

222–224. Strangers especially, she says, should adapt themselves (προσχωρεῖν) to their adopted land, though, to be sure, not even in citizens are stubbornness and ill-breeding (διμαθλα) praiseworthy. Hermann sees in this last verse an allusion to the demagogue Cleon. The aorist θύεσθαι and

some others are used to denote a *feeling* or *resolution* (or the expression of the same) which has *already arisen* in the speaker's mind, where we employ the present. GMT. § 19, N. 5 ; H. 709.

226. *ψυχὴν διέφθαρκε, has broken my heart.*

228. *ἐν φ...πάντα, for he with whom my all rested.* — **γιγνώσκεις** : the MSS. have *γιγνώσκειν*, due, as the Schol. expressly says, to the actors, who misconceived the sense. *γιγνώσκω* and *γιγνώσκει* have also been conjectured.

231. *φυτόν*, like our *creature*, in a depreciatory sense.

232 fig. *πρώτα μὲν* answered by *τε*: ('first buy the husband, then serve him') unless, indeed, the correlative is 235 fig. — **χρημάτων ὑπερβολὴ** : rightly explained by Paley, "by outbidding others in the offer of a wealthy dower." Cp. Andr. 289, *ὑπερβολᾶς λόγων δυσφρόνων, vying with each other in hard words.* *ὑπερβάλλειν* means *outbid*. Euripides has transferred the usage of his own time to the heroic age, in which the custom was quite the reverse, the suitor bidding for and buying, as it were, his wife. — **τοῦτο, τὸ δεσπότην λαβεῖν.** For the expression cp. Soph. O. T. 1365, *πρεσβύτερον ἔτι κακοῦ κακῷ, an evil worse than evil.*

235 fig. *ἀγών*, *risk*. — By **ἀπαλλαγῆ** is meant the *ἀπόλειψις* or formal separation from the husband, attainable to a woman only through a difficult process at law, and looked upon at best as scandalous. The husband, on the contrary, might repudiate (*ἀποέμπειν*) his wife at pleasure. Here, again, Eurip. has Athenian institutions in mind.

238-240. The sense: 'a woman who has come by marriage into a foreign land has need (in order to live happily) of supernatural foresight, if she has learned nothing from her relatives as to the disposition of him who is to be her husband.' This is the best that can be made of the MSS. reading. *ὅτε* is equivalent to *οἷς*. Not the difficulty of selecting a husband is meant (for that is not compatible with the tense of *ἀφγυμένην*), but that of living agreeably with him afterwards. And to make this meaning plainer some alter the last line, reading *ὅτες* for *ὅτε*, or *χαρίσεται* for *χρήσεται*.

241, 242. *εὖ* goes with *ἐκπονομέναισιν*. — **βίᾳ, restively, like an intractable horse.**

245. **ἴπαντες**: gnomic aor. See on 130.

247. *πρὸς μίαν ψυχὴν· τὴν τοῦ ἀνδρός*, Schol. Athenian custom confined women strictly to their homes. **βλέπειν** implies devotion; cp. Ion 614, *εἰς δάμαρτα σὴν βλέπης*, and Andr. 179.

250. **κακῶς φρονοῦντες**: syntactically with *λέγονται*, yet standing by itself; *wrongly though*. Just so Heracl. 55.

252. **ἄλλ' οὐ γάρ, but** (enough said, *for*)...*not*; H. 870 d. — **ἥκει, applies.**

258. **μεθορμίσασθαι**, (*with whom*) to seek a haven of refuge from, etc. Properly, to change moorings away from something.

259. **τοσόνδε**: observe the rather unusual accus. of the thing with *τυγχάνειν*: cp. Phoen. 1666, οὐ γὰρ ἀν τόχοις τάδε. — **βούλησθαι** for **βούλομαι**: the idea of the future fulfilment of the wish is in the speaker's mind and tries so to find expression. Just so Soph. Aj. 680, O. T. 1077, O. C. 1289.

261. **πάσιν δίκην**: the construction is unusual, but right; *τινεσθαι τινα δίκην* strictly means *cause a man to pay a penalty*.

262. **ἢ τε** = *ἐκείνην τε ἢ*. The MSS. have *ἢ τε*, which cannot be satisfactorily explained. A man is said *γαμεῖν τινα*, a woman *γαμεῖσθαι τινι*, but what can *γαμεῖσθαι τινα* mean? As a case of attraction, *ἢ τε* is not justifiable, for in such places the nom. is invariably retained; see v. 515, Alc. 338 *στυγῶν μὲν ἢ μὲν ἔτικτεν*, Or. 1165, Ion 669. Of other explanations the only one at all tenable is Hermann's, who thinks *γαμεῖσθαι* properly a causative middle, to get (one's self or another) *married*, and that *γαμοῦμαι τὴν θυγατέρα* can be said like *διδάσκομαι τὸν παῖδα*. He would then render, 'and her whom he (Creon) has given him to wife.' But, as no similar example can be found except it be Il. 4, 394 (and even this is not quite parallel) this use remains, for Attic, more than doubtful. Elmsley first gave *ἢ τε*.

263, 264. The proper correlative of *ταῦλλα μέν* is *ὅταν δέ* below. See on 413. — *ἐς ἀλκήν* and *σιδ. εἰσορᾶν*, two separate modifiers of *κακή*.

271, 272. Creon appears with attendants (*ὅπαδοι*, 335). — *εἴπον, I command* (finally, as something already resolved on), see on *γίνεται*, 223.

278, 279. *κάλφ* are reefing-ropes; so *ἴξεναι κάλψ* = *shake out reefs, set sail* (= *λύσαι πόδα*, Hec. 1020), cp. Tro. 94, H. F. 837. The figure is that of one ship pursuing another. — *εὐπρόσοιστος ἱκβατις*, *accessible landing-place*. *προσφέρεσθαι* is used of putting in to shore, Xen. Cyr. 5, 4, 6.

284. *συμβάλλεται...δείματος*, *many circumstances contribute to this fear, literally, contribute (a part) of this fear*. H. 574 e; G. § 170. In the next line explanatory asyndeton; H. 854.

288. *τὸν δόντα, κ. τ. λ.* Medea's own words, as reported to Creon.

293. *δόξα, my reputation, for σοφία*. — 294. *χρὴ δ' οὕτοθ'*: see on 73.

295. *ἐκδιδάσκεσθαι*, *have instructed, causative middle*; H. 689 b; G. § 199, Note 2. — *σοφούς*: predicate adj. of effect, = *ώστε σοφοὺς εἶναι*: cp. Elec. 376, *διδάσκει δ' ἄνδρα...κακόν*. The thought of the following verses was suggested by the poet's own experience. See Introd. § 1.

296. *χωρὶς...ἀργύλας*, *for, aside from the charge of sloth which they have to bear besides*. *ἔχειν ἀργύλαν* is said like *κτᾶσθαι ῥαθυμίαν*, 217. This idiomatic use of *ἄλλος*, *on the other hand, besides*, is well known. H. 538 e (end). So Ion 161, *ἄλλος...κύκνος, a swan besides*.

304. Interpolated from 808.

308. **ἄστε...ξει.** depends on **ωδ' ἔχει μοι.**

314, 315. **καὶ γάρ** has not its usual force here, but **καὶ** = **καὶπερ** and goes with **ἡδικημένου.** — **ἡδικημένου**: when a woman speaks of herself in the plural, she uses masculine, not feminine forms; H. 518 d. — **κρεσσόνεων**: H. 581 end; G. § 175, 2.

316, 317. **εἴσω φρενῶν** with **βουλεύης.** — **βουλεύης**, lest you are devising. In strictness, the pres. subj. in such cases refers not to a present act, but the future disclosure of a present act ('lest it may turn out that you are now plotting'), so that the rule (GMT. §§ 12 and 20) that the subjunctive in final and object clauses refers to the future, still holds good. The MSS. here have **βουλεύης**, which could be retained only by translating, 'lest you may (prove to) have plotted.' This use of aor. subj. is Homeric (Il. a 555, κ 97), but I know of no Attic example. The correction is Elmsley's.

319, 320. **ὡς δ' αὕτως**, and just so. This adverb is often written **αὕτως**, but wrongly. It comes from **αὐτός**, with changed accent, not from **οὗτος.** **ὡς αὕτως** (**ώσατως**) is simply the ablative of **ὁ αὐτός.** — **φυλάσσειν**, to keep watch of, not quite the same as **φυλάσσεσθαι.**

322. **ἄραπε**: perf. of **ἄραπικω.** Do not confuse this perf. **ἄραπα** with the 2d aor. **ἄραρον**, **ἡράρον.** The former is intrans., the latter transitive.

324. **πρός σε γονάτων**, sc. **ἰκετέω.** In adjurations, **σε** is commonly placed between **πρός** and its genitive (so *per te deos oro*), and often the verb which governs it is left out. Cp. Alc. 275, **μὴ πρός σε θεῶν τῆς με προδοῦναι.** H. 885. On **γονάτων** see note on 709. Medea clings to Creon in the attitude of a suppliant here and again 336.

329. (Well do you speak of country) *for to me at least 't is far the most precious thing I have, save only my children.* Meaning that the safety of both requires Medea's banishment. — **ἴμιογε** in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331. *That, I fancy, is just as circumstances come about.* **ὅπως** is here a simple relative, and so takes **δι**; GMT. § 62. — **καὶ** emphasizes **τύχαι** ('circumstances *too* influence the matter').

334. (Your troubles forsooth!) *'T is I who am in trouble, and in trouble enough, too.* For the two meanings of the perf. **κέχρημαι** see lexicon, and cp. 347. The last part of this verse is added simply for fulness, according to the idiom of confirming a statement by denying its opposite, as **λυπρὸν θέαμα κοντὸν φίλον**, Tro. 1157. Others explain, 'I have no need of other troubles, and so cannot relieve you of yours,' in answer to the words **ἄνδλαξον πόνων**, as if Creon had asked her to take his troubles on her own shoulders. This involves a sort of grim witticism, and seems rather trifling.

336. **ἀλλά**, *nay rather*. Cp. Hel. 939, *μὴ δῆτα, παρθέν'*, **ἀλλά σ' ἰκετεύω τοῦτο**.

338. **τοῦτο** : *τὸ μὴ φεύγειν*.

341 – 343. **φροντίδ'**, accus., not dative. — **ἢ**, *qua*; *in what direction and so whither*. — **ἀφορμήν**, *resources, means*, properly a *starting-point*. The meaning, *place of safety* (Lidd. & Scott), is wrong. — **οὐδὲν προτιμᾶ**, *does not at all care or think it worth while*.

346. **εἰ φεύγομεθα** : GMT. § 56.

349. The perf. **διέφθερο** is always transitive (= **διέφθαρκα**) in Attic poets.

350. **ξαμαρτάνων**: see on *ἡδικημένη*, 26.

356. **δράσαις**, the best MSS., which without *δν* is, of course, a solecism. Others **δράσεις**. But these two verses are in all likelihood interpolated; the words **λέλεκται...δθε** mark the end of the speech. Creon here departs.

358. **μελέα...άχεων**: see on 96.

359 fig. I give with Kirchhoff the reading of the best MSS. Take **τίνα** with **σωτῆρα**; *what savior through hospitality...?* **δόμον** and **χθόνα** are appositives. **πρὸς ξενιαν** adverbially, like **πρὸς βλαν**, **πρὸς φίλιαν**, strictly *conformably to*, or *in the way of hospitality*; with **σωτῆρα** as with a verb ('whom to save you in hosp.'), cp. on 479. It must be confessed, however, that this is hard, and that probably **ξευρήσεις** is to be bracketed with Weckl., **τίνα** then going with **ξενιαν**. The easier reading **προξενιαν** rests on slender authority.

361. **κλέθωνα κακῶν**: a frequent metaphor; Suppl. 824, H. F. 1087, Hipp. 822, Aesch. Pers. 599.

365. **ἀλλ' οὐδὲ...πω**, *but things are not yet come to that pass, don't think it*. That **πω** belongs not with **μὴ δοκεῖτε**, but the preceding, is seen from Arist. Eq. 843, Aesch. Prom. 511, where the same idiom occurs. The confused order here heightens the intensity.

367. **τοῖστι κιβδεῖσασιν**: Creon is meant.

370. **οὐδέ—οὐδέ**, *not even—nor*. — **χεροῖν**, dative, *with my hands*. If genitive, the sing. **χερός** would have been used. See note on 709.

372, 373. **ἀλεν**, *thwart*. — **ἀφῆκεν**, *has left me free to remain*. **ἀφῆμι** is not often so used with infinitive (except it be of a verb of motion, Soph. Phil. 1349), but Plat. Legg. 7, 806 c, *τὸ θῆλυ...ἀφέντα τρυφᾶν*; and ibid. 2, 657 e.

382. **ἰπερβαίνουσα**, said of passing the threshold, here in *entering* (so **ἰπερβαλὼν τύλας**, Alc. 829), but Ion 514, in *coming out*.

384, 385. **κράτιστα**: H. 518 a. — **τὴν εὐθεῖαν** (**όδον**), adverbial. — **τεφ.** **τοφαῖ**, *namely, we women*, the sex in general. Elmsley conjectured **τοφοῖ**, so as to mean Medea herself: see on 314. But poison was a recognized woman's weapon; see Ion 616, 845, and frag. 467.

386. **καὶ δὴ τεθνάστι**, *suppose now they are dead*. Cp. 1107.

389. πόργος: metaphorical.

391. *But if a fate devoid of all resource decree my exile.*

393. τόλμης τὸ κάρτερον, *the height of daring.*

396. Medea has an image of Hecate, patroness of witchcraft, in her house. Such private shrines, Ἐκάται, were common at Athens.

398 fig. The γάμοι will be bitter to bride and bridegroom, the κῆδος and φυγαὶ to Creon.

400. μηδέν is, of course, adverbial. Cp. Soph. El. 716, φείδοντο κέντρων οὐδέν, also Aj. 115, Eur. Hec. 1044, H. F. 1400.

404 τοῖς Σισυφείοις, κ. τ. λ.: *from the Sisyphans and from Jason's bride.* The dative with ὅφλοισκάντα denotes the person *from whom* or *in whose mind* anything is incurred. Σισυφεῖοι is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was κέρδιστος ἀδρῶν (Il. § 153), and otherwise in ill repute. Creon especially is meant. *Wedlock* is put for the *bride*, as Andr. 103. (Others, joining Σ. and γάμ., explain 'from the marriage of Sisyphus's descendant and Jason,' as dat. of cause, I suppose. But the second τοῖς forbids this; moreover, the context requires dat. of the *person* whose laughter is feared. Probably, however, we should read τοῖσδ' for τοῖς τ': 'from this Sisyphean bride of Jason's.')

405. πατρός: Aeetes, son of Helios. Od. κ 138, Δυφώ (Aeetes and Circe) δ' ἐκγεγάτην φαεσμβρόντον 'Ηελτοιο.

406. ἐπιστασαι: referring back to 400. — πρὸς δὲ καὶ περ. γυναῖκες, and, besides, we (I and the rest of my sex) are women.

410. Medea remains on the stage during the choral song, the burden of which is: (1) The infidelity of men; men will, the chorus says, henceforth have that name for faithlessness which hitherto has been borne by women. (2) The forlorn condition of Medea. — Δνω ποταμῶν, κ. τ. λ.: "Rivers flowing backward" was a proverbial expression for whatever happens contrary to the ordinary course of things. — ιερῶν: all rivers are sacred.

413 fig. ἀνδράσι μέν is answered by τὰν δ' ἐμάν, not θεῶν δέ. The first δέ is only continuative, or at most but slightly adversative. Just so 263 fig. It is a question whether we ought to read τε in such cases. — θεῶν πίστις, *faith plighted in the sight of the gods.* (Paley.) — τὰν δ'...φάμαι, *report will bring about a change to my (that is ours, women's) life, so that it shall have a good reputation.*

421 fig. μονσαι παλ. ἀοιδῶν, *the strains of ancient lays.* — ἕμνεσται = ὕμνεσται. This kind of contraction is rare in tragedy: Hipp. 167 ἀντευν, Iph. A. 789 μυθενσαι. ὕμνεν has a bad sense here, as not unfrequently. Eurip. was thinking of passages in Homer and Hesiod, but especially of the iambi of Archilochus.

424 fig. οὐ γάρ, κ. τ. λ.: the sense is, 'we women have not the poetic gift, or we might ourselves sing a song in answer to men.' γάρ is used in anticipation of the following sentence, the idea being, 'for a song might easily be sung, though I cannot myself sing it.' — ἀντάχησ' ἀν, would (proceed to) sing. See on 1351.—~~ἄντασσε θέστην ἀσθάν~~: Homeric; Odys. θ 498.

428 fig. μακρὸς δ' αἰών, κ. τ. λ.: *a long life* (the experience of a long life) *has* (i. e. can furnish) *much to say about...*, etc. — μέν—τε: see on 125. — μοίραν, *mutual relations*, properly *part or share in life in relation to one another*.

431 fig. πάτρφος shortens the penult often in Eurip., only, however, in lyrical passages or anapaests. Many critics distrust the MSS. and would restore πάτριος everywhere. — δρίσασα, *parting, passing between*. (Others, *passing the limits of*, as in Aesch. Suppl. 544, γαῖαν δρίσει, but this sense seems natural only with γαῖαν, πόλω, and the like.)

436. κοίτας λέκτρων: a common pleonasm; Hipp. 154, κοίτα λεχέων, Iph. T. 857, κλιστα λέκτρων, Alc. 925, H. F. 798, Soph. Ant. 425, Aesch. Pers. 543.

439. χάρις, *reverence*.

442 fig. μεθορμίσασθαι, as 258. — πάρα = πάρεισιν. — τῶν δὲ...ἐπανέστα, *but another princess, more potent (to charm) than that couch of thine, has risen up against thy household*. — οὐτε—δὲ instead of οὐτε—τε, by a slight anacoluthon; cp. H. 855 b: so Soph. Trach. 1151, οὐτε μήτηρ...ταῖδων δέ, and elsewhere.

446. οὐ νῦν, κ. τ. λ.: cp. 292.

451, 452. κάμοι μὲν, κ. τ. λ.: *for myself indeed I care not; go on forever, if you choose, saying that...*, etc. — Ἰάσων outside its clause, yet retained in the nomin.; cp. Bacch. 178, τῷ τι, εἰσάγγελλε Τειρεστας δτι γητεῖ νν.

453, 454. τυράννους, *the royal family*. — πᾶν κέρδος, *clear gain*. — φυγῇ, *with exile only*, and not rather with death.

456. ἀφέρουν: *impf. of attempted action*.

459, 460. κάκ τῶνδε, *even after this*. — τὸ σὸν δὲ προσκ. in opposition to ἀπερηκός: *not having failed my friends, but, on the contrary, providing for thy interests*. ἀπειπεῖν (ἀπαγορεύω, ἀπανδέ) is construed with the dative in two ways. (1) Dat. of disadv.; *flag, or give out in serving*; as ἀπανδᾶν φίλοις, *deesse amicis*, Andr. 87; and in this place. (2) Dat. of cause; *sink under, give out in*; so ἀπειπεῖν κακοῖς, δλγει, πνοις, Or. 91, Hec. 942, Alc. 487. In both these cases the verb has its meaning of *tire, flag*. Quite distinct is (3) its use with accus., meaning *renounce, disown*; ἀπειπεῖν πνούς, ἐστιλαν, Suppl. 343, H. F. 1354, Alc. 737; and, furthermore, (4) the meaning *forbid*.

463. *καὶ γὰρ εἰ*, for even if; *καὶ* going with *εἰ*, and *γὰρ* referring to *ἥκω* above, the intermediate sentence being parenthetical.

465 fig. *τοῦτο γάρ*, κ. τ. λ.: for this (the term *παγκάκιστε*) is the bitterest reproach for thy unmanliness which I can utter in language (*γλώσσῃ*), though I feel yet deeper scorn in my heart.

468. Interpolated from 1324.

469. *Θάρσος* in a good sense, = *θάρσος*.

474. *κακῶς* goes with *κλίνω* as well as *λέξασα*. The student will remember that *κακῶς κλίνειν* (*δικούειν*) is passive of *κακῶς λέγειν*.

476. A noteworthy example of Euripidean *sigmatism*, a trait ridiculed by the comic poets. Cp. 380, 404, 1217, and for other alliterations 323, 340.

479. *ζεύγλαστ*: dative of means with *ἐπιστάτητη* as if with a verb (*ἐπιστατοῦτα*). — *θαύμασ*. *γόνην*: see Introd. § 11.

482. *κτείναστα*: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, *ἀπίκτεντα*. H. 686. — *ἀνίσχον*, κ. τ. λ.: held up for you a torch of safety. (Wекklein, however: *rose on you as a guiding star.*)

485. *πρόθυμος μᾶλλον* = *προθυμοτέρα*. For the second comparative *σοφωτέρα* see H. 680 b.

490, 491. Childlessness of a wife was held to justify her divorce and the taking of another. — *συγγνωστά*: see on *κράτιστα*, 384. The best Mss. *συγγνωστὸν ἦν*, which some defend on the principle of *χρῆν*, *εἰκός ἦν*, etc. (GMT. § 49, 2, N. 3). But these imperfects are regularly used without *δν* only when the necessity or propriety is *not met by the facts*. In the present case *συγγνωστὸν ἦν* would mean, 'you would be justified in doing what you are now *not doing*', but *συγγνώστ' ἀν ἦν*, 'you would be justified in doing what you are now *not justified in doing*'. Of course, the latter is the meaning here. Infractions of this usage are found, it is true, but they are rare. Moreover, *συγγνώστ' ἀν ἦν* is certain Elec. 1026 in an exactly similar passage.

493, 494. *ἢ—ἢ* in indirect disjunctive questions, after Homeric fashion, occurs in a few passages of the tragic poets. Many discredit it, and substitute *εἰ—ἢ*. — *θεορά*: heterogeneous plural of *θεσμός*, only here and Soph. frag. 90.

497. *τῶνδε γονάτων*: genitive instead of nominat., because the speaker has *δλαμβάνον* in her mind. — *κεχρώσμενα* refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500. *δοκοῦστα μὲν τι.....θμὰς δέ*, *expecting what good office from you, forsooth?* (None, of course.) *Still I will do it.*

503. *οὐδέ...καὶ πάτραν*: cp. 163. — *ἀφικόμην*, *came hither.*

506 fig. *οι οἰκοθεν φίλοι* are *kindred*, friends by natural relationship. Cp. Andr. 979, *τύχαις ταῖς οἰκοθεν*, *domestic calamities*; Pind. Pyth. 8. 72,

τὸς οἰκοθεν, *his family ties*; Troad. 963, τὰ οἰκοθεν κεῖνα, *those natural endowments*; Troad. 648, 371. — οὐδὲ 84, Pelias's family. — οὐκ ἔχρην, *not ought not*, but *had no need, no motive*.

509. πολλαῖς μακαρίαι, *happy in the view of* (H. 601 end) *many women*, i. e. envied by them. Said with bitter irony, in remembrance of former promises of Jason.

512. εἰ—γε as 88.

515. ή τε = καὶ ἔμε ή.

516 fig. θεοί: δε is omitted; GMT. § 63, 1. (b). — τεκμήρια: the touchstone, βάσανος, is meant. The same sentiment, Hipp. 925.

523. This verse is borrowed from Aesch. Theb. 62. — οὐστε = οὐστερ, not rare in tragedy, see 1200, 1213.

524. ἀκροῖται λαΐφους κρασπεδοῖς, i. e. with furled sails. Medea's γλωσσαλγία is likened to a sudden gale.

526. καὶ emphasizes, not Λαίφ merely, but the whole clause: *since, moreover (besides reviling me), you exaggerate the favors you have done me*. Cp. Soph. Phil. 380, O. T. 412.

529. ἐπίφθονος for Jason, because apparently boastful. The sense: 'You have intelligence enough to understand, though it is invidious for me to relate, that it was Love that,' etc. The antithesis (*μέν—άλλα*) is between νοῦς and λόγος.

532. ἀλλ' οὐκ, κ. τ. λ.: *but I will not undertake to settle the point with over-nicety*; the question, that is, to whom he owes his safety.

533 fig. γὰρ οὖν, *for really*. — τῆς ἡμῆς σωτηρίας, *in return for saving me*, genit. of price with λαμβάνω (Orest. 502), as if it were ἀντιλαμβάνω.

538. μὴ πρὸς ισχύος χάριν, *without giving way to violence, without allowing violence its sway*. Cp. H. F. 779, δρομίᾳ χάριν δίδοτε.

542 fig. χρυσός and ὑμνήσαται are parallel. — γένοντο: GMT. § 34, 1 (a).

546. ἀμιλλαν, κ. τ. λ. The same words Suppl. 428.

548 fig. γεγός: supplem. partic. — στέφων, *chaste, virtuous*; the opposite of ἀκρατής, *incontinent, lustful*. His proof of σοφία, 551 fig., of σωφροσύνη, 555 fig., of φιλία, 559 fig. — έχ' θυσίας: Medea had made a gesture of impatience.

554. ή παῖδα γῆμαι: added after τοῦδε as explanatory of it. So Heracl. 298.

555. ή σὺ κνίζε, *the thing at which you are nettled*.

557. ἀμιλλαν πολύτεκνον = ἀμιλλαν πολυτεκνίας. A compound adjective used for the genit. of its derivative abstract substantive; a favorite Euripidean figure. So ἀμιλλα φιλόπλοιος, έρις ἀθρόπλοιος, ξενόφονοι τιμαλ, εὐτεκνοι χρησμοι (I. T. 412, 1148, 776, Ion 423): see also 1010.

560. γυγνάσκων: parallel to ἔχθαιρων, πεπλ., έχω above.

564. εἰς ταύτη, *on the same footing*, making no distinction, that is, be-

tween them and Medea's children ; by this the latter would gain in consideration ; cp. 596. — In the next line, Elmsley's conjecture, *εὐδαιμονῆμεν*, certainly improves the sense.

565, 566. *τι δεῖ* ; implies *οὐδέποτε δεῖ*, hence *τε—τε*. — *παῖδες* : i. e. 'any more children.' — *λίγα* (sc. *τέλη*) = *λιωτιτελεῖ*, as below 1112, 1362, and frequently in tragedy.

573 fig. The same sentiment again, Hipp. 616 fig., at greater length. — *χρῆν* : imperf. of unfulfilled necessity ; GMT. § 49, 2, Note 3 ; G. § 222, N. 2 ; H. 703. — *γάρ*, *the fact is*. It may, like that in 122, be explained by assuming an ellipsis : 'Things are not as they ought to be, *for...*' But it must be borne in mind that *γάρ* does not always mean *for*, and is not always a causal particle. Its original force (*γε + ἀρ*) must have been intensive and consecutive, something like *surely then*, and the recognition of this accounts for many uses of *γάρ* which otherwise can only be laboriously explained. So particularly the *γάρ* of wishes, not only in the formula *εἰ γάρ*, but by itself (*κακῶς γάρ ἐξέδλοι* Cycl. 261 ; Orest. 1147 ; Hipp. 640), which might be roughly rendered *would then indeed*. And so it may be taken here, as *χρῆν* is nearly the same as *ωφελον*. On this matter consult Klotz ad Devar. p. 231 fig., Bäumlein's Untersuch. üb. d. gr. Partikeln, p. 68 fig. ; Kühner's Ausf. Gramm. II. p. 724. — *οὐκ εἴναι* : see on 73. — This speech of Jason's, 522—575, is just equal in length to Medea's, 465—519, each having 53 verses, excluding, of course, 468. This correspondence is common in the argumentative parts of Eurip. plays.

577. *παρὰ γνώμην*, *contrary to your mind or wishes*.

580. *ἔμοι*, *to my mind* : see on 404.

582 fig. *γλώσσῃ* with *περιστελεῖν*. — *αὐχένω*, *presumptuously fancying*. — *οὐκ ἄγαν σοφός* : Cp. Hec. 1192, where it is said that such men are *σοφοί*, but not *διὰ τέλους σοφοί*.

584 fig. *ἄς καὶ σύ*, *κ. τ. λ.* There is a slight turn in this sentence, from an assertion to a prohibition : *As for instance you — had best not undertake to be*, etc. ; the full thought being, 'as, for example, you are a person of this sort, but beware of attempting your sophistries with me.' For *ἄς καὶ σύ* cp. Andr. 703 ; Hipp. 651. — *ἴκτενες* : a wrestler's phrase.

588. *τῷδε λόγῳ* : *this argument in favor of my marrying the princess*.

591 fig. The thought is abridged ; it is in full : *It was not that (fear of my anger) that restrained you (from telling me) but the consciousness that your real motive in deserting me was a different one, namely that your marriage with a foreigner was likely to prove not reputable for your old age* ; i. e. if continued through life.

594, 595. *γῆμαι* : infin. after *οἴδα* instead of participle. This occurs only with *τοθί*, chiefly after the phrase *εἰ τόδ' τοθί*, seldom elsewhere (Soph. Ant. 473, Phil. 1329). — *λέκτρα βασιλέων*, *the royal bride*. *βασιλέων* is

generalizing plural ; of a royal personage, of royalty. The Ms. reading $\lambda.$ $\betaασιλέως$ could only mean a king's wife. The correction is Elmsley's. — $\theta\lambdaων$: as if $\epsilon\gammaημα$ had preceded.

598, 599. *Let me not have prosperity which shall be galling, nor wealth which shall vex my soul* ; such as that must be which Jason claims to have provided for her. — $\kappa\upsilon\zeta\sigma\iota$: GMT. § 64, 1.

600. $o\lambda\sigma\theta'$ $\omega\cdot\cdot\cdot\phi\alpha\epsilon\iota$; equivalent to $o\lambda\sigma\theta'$ $\omega\cdot\cdot\cdot\mu\epsilon\tau\epsilon\nu\chi\alpha\mu\epsilon\nu\eta\cdot\cdot\cdot\sigma\phi\omega\tau\epsilon\tau\epsilon\alpha\phi\alpha\epsilon\iota$; $\omega\cdot\cdot\cdot$ since $\mu\epsilon\tau\epsilon\nu\chi\alpha\mu\epsilon\nu\eta$ is in thought subordinate to $\phi\alpha\epsilon\iota$.

606. $\gamma\alpha\mu\sigma\sigma\alpha$, by taking another wife, as you did ?

608. $\delta\alpha\alpha\alpha$, a curse, curse-bringing. A dark threat. $\delta\alpha\alpha\alpha$ has this sense Hipp. 1415, Iph. T. 778, and elsewhere.

609. $\omega\cdot\cdot\cdot$ with future indic. at the beginning of a speech, expressive of firm resolution ; an Euripidean idiom. Sometimes, as here, in opposition to the preceding, sometimes in vehement assent. Usually explained ($\lambda\sigma\theta\iota$) $\omega\cdot\cdot\cdot$, but perhaps rather the $\omega\cdot\cdot\cdot$ is causal : 'It is useless to talk, for—' ; 'Have no fear about that, for—'. — $\kappa\tau\iota\nu\sigma\mu\alpha$, *litigabo*. — $\tau\alpha\omega\delta\epsilon$: H. 577, Rem. c ; G. § 173, 1, note.

613. $\sigma\chi\mu\beta\omega\alpha$: in contracting $\xi\tau\iota\alpha$, guest and host broke a small bone ($\delta\sigma\tau\rho\gamma\alpha\lambda\omega\sigma$), and retained each a half, to be used thereafter as a credential either by themselves or others whom they might send ; an interesting usage of the heroic age.

617. $\delta\iota\delta\sigma\sigma\iota$, offer ; GMT. § 11, N. 2 ; H. 702 end.

619. $\delta\alpha\lambda'$ $\sigma\bar{\nu}\cdot\cdot\cdot$: well, at any rate.

624. $\delta\omega\mu\alpha\tau\omega\sigma\iota$ $\xi\kappa\omega\mu\sigma\iota$: an expression peculiar to Eurip. (Alc. 546, Suppl. 1038), and ridiculed by Aristophanes, Thesm. 881.

625, 626. $\sigma\bar{\nu}\cdot\cdot\cdot\theta\bar{\nu}\delta'$ $\delta\tau\mu\sigma\tau\sigma\alpha\tau$, with leave of Heaven be it said ; a formula to avoid the appearance of presumption and consequent divine displeasure. — $\delta\mu\tau\sigma\theta\alpha$, will be fain to disown.

627 fig. Jason having departed, the chorus (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless. Medea remains upon the stage. — $\bar{\nu}\pi\mu\delta$ — $\bar{\mu}\gamma\alpha\gamma$, plus *nimio* ; as it were, 'in over-excess.' Sometimes joined $\bar{\nu}\pi\mu\delta\gamma\alpha\gamma$.

629 fig. $\pi\alpha\mu\delta\omega\kappa\alpha\sigma$: gnomic aorist. The plural of aor. in -*ka*, Heracl. 319 ; Ion, 1200 ; H. F. 590 ; Or. 1166, 1641. — $\bar{\alpha}\nu\delta\mu\alpha\sigma\iota\omega\sigma$ = $\bar{\alpha}\nu\delta\mu\alpha\sigma\iota\omega\sigma$, as 675. — $\bar{\alpha}\mu\sigma\iota$, (just enough and no more) *in moderation*, as Alc. 907. — $\bar{\alpha}\theta\sigma\iota$: GMT. § 54, 2, (a).

633 fig. $\chi\rho\bar{\nu}\sigma\sigma\omega\sigma\iota$: $\chi\rho\bar{\nu}\sigma\sigma\omega\sigma\iota$ has $\bar{\nu}$ often in lyric passages, a license borrowed from the lyric poets. Pindar has even $\chi\rho\bar{\nu}\sigma\sigma\omega\sigma\iota$ once. — $\bar{\iota}\mu\bar{\nu}\rho\varphi$ $\chi\rho\cdot\cdot\cdot$: as with a poison. — $o\lambda\sigma\tau\omega\sigma\iota$: obj. of $\bar{\epsilon}\phi\epsilon\iota\eta\cdot\cdot\cdot$. Aphrodite appears here armed with Eros' bow.

635. $\sigma\tau\epsilon\mu\gamma\sigma\iota$, lovingly watch over, as a parent over children.

639 fig. $\theta\mu\delta\sigma\iota$ $\bar{\iota}\kappa\pi\lambda\mu\mu\sigma\sigma\alpha\sigma\iota$: see on 8. — $\bar{\alpha}\pi\tau\omega\lambda\mu\mu\sigma\iota$, *κ. τ. λ.*, but favor.

ing peaceful unions may she with keen judgment regulate the conjugal relations of women.

647. οἰκτρότατον ἀχέων, *pitiable from its woes*; ἀχέων genit. of cause, as with οἰκτρίω. Cpr. μοίρας εἰδαίμονες, Iph. T. 1491.

648 fig. Θανάτῳ.....ξανόσασα: *rather (than live an exile) may I perish by death, whenever I have come to that day.* This is, I think, the best understanding of this perplexing sentence. ξανίω, ἀνίω often mean *reach, arrive at*, usually, it is true, with accus. of *place*; but Tro. 595, ξύνε δ' ἦντε δούλια, very much as here. (Others render *having ended this life*; but ημέρα in this sense must have an adjective with it. Hermann's explanation, *moriar potius quam hunc diem exegerim*, according to which ξανόσασα stands for πόλις ξανόσασα, is untenable.)

654. μέθον: obj. of ξχω. — *φράσασθα, to receive into my mind, to recognize the truth of.*

659. ἀχάριστος δλοιτο, *may he perish gracelessly or dismally*; without having any χάρις, *grace or favor*, shown him. Jason, the author of all this unhappiness, occurs suddenly to mind. — οὐτε πάρεστιν, *who can find it in his heart*. — καθαράν (unless indeed καθαρῶν) poetically joined to κλῆδα instead of φρενῶν: *undoing the bolt of a guileless heart*, disclosing frankly one's real character. — ἀνοξεία after οὐτε, justified by the infin. τιμᾶν. — έμοι μὲν: opposition to others (δλοις δέ) is implied.

663. Aegeus enters from the right, as coming from the harbor (682).

668. δυφαλον γῆς: a white stone in the nave of the Delphic temple was believed to mark the centre of the earth.

669. οὐτες γένοντο: indirect for πῶς γένηται; GMT. § 88, N. 1.

675. κατ' ἀνδρα: H. 660 c. — συμβαλεῖν: *epexegetical infin.*; 'words too wise for a man in respect of understanding them'; that is, *too wise for a man to understand*. Notice ἀνδρα = ἀνθρωπον.

676. μέν (without δέ) is not unfrequent in questions. Cpr. 1129.

677. ἐτελ τοι καὶ: this formula means *especially as*.

679. The scholiast gives as the current form of the oracle: —

ἀσκοῦ τὸν προύχοντα πόδα, μέγα φέρεται λαῶν,
μὴ λίστης πρίν γουνὸν Ἀθηναῖν ἀφικέσθαι.

(so, with slight variations, Plutarch and Apollodorus), and explains its meaning thus: *ἀσκοῦ οὖν τῆς γαστρός, πόδα δὲ τὸ μέριον, παρόστον ὡς ὁ ποδεών τοῦ ἀσκοῦ προέχει· λέγει οὖν οὐτε έχρησέ μοι μὴ συνελθεῖν ἐτέρᾳ* (έταρρα, Elmsl.) *πρὶν ἐπιβῆναι τῆς πατρίδος.* Medea attempts no solution of the mystery.

682. ὡς τί χρήσον: GMT. § 109, Note 4, (a). Exactly, *under the feeling of what need?* ὡς is not quite meaningless.

684. ὡς λέγονται refers to εὐσεβότατος. Of Pelops' other sons, Atreus and Thyestes at least were not εὐσεβεῖς at all.

688. Medea turns away as if to end the interview abruptly. Aegeus' attention is thus drawn to her sorrowful appearance.

689. *εστι*, *thus*: see on 50.

690. *Aegeus, I have*, etc.

694. *ἔπει τὴν*, not simply *besides me*, but *superseding me, in authority over me*. *γαμεῖν ἐπὶ τοι* or *ἐπιγαμεῖν τοι* is used of taking a second wife 'over the head,' as we might say, of some one, either the first wife or the children. Alc. 305, 372, Orest. 589, Herod. IV. 154.

695. *ἢ τοῦ*, if right, must mean, *Is it possible that—?* (*Really in any way—?*) But it is not elsewhere used in questions implying surprise or incredulity as to a statement already made, but in those containing a suggestion of the speaker's, which he brings forward with more or less hesitation. Cp. 1308. Accordingly the conjecture *μή τοῦ* (Weil) has much in its favor.

696. *πρὸ τοῦ*: H. 525 d; G. 143, 2.

698. *μέγαν γ' ἔρωτα*, namely, *ἔρασθεις*. The sense: 'Yes, 't is a new passion, and a mighty one, that made him desert me. Inconstancy is his nature.' She next explains that this passion is ambition for rank.

699. *ἴτω* = *ἴασθω*. 'Never mind him.' Soph. O. T. 669, *οὐδὲ οἴνη Ίτω*.

703. *ἢν*: GMT. § 11, Note 6.

707. *ἐπίγνωσα*: see on 223.

708. *λόγῳ μὲν οὐχι, κ. τ. λ.*: *he pretends not to, but he is willing to be patient under the affliction.* This last with irony, as it were Jason's own hypocritical language. She means that he is secretly glad of it. So understood, the vulgate, which has caused some perplexity, seems to give good sense.

709. Suplicants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.

715. *ὅπιος θάνατος*: that is, 'may you live happy till your death.'

717. *δέ*, as often, where *γάρ* would have been in place.

720. *θεῶν*: the gods are the guardians of suppliants; Medea, in saying *ἴκεστα γίγνομαι* (710), had put herself under their protection.

722. *φρονθός εἰμι, am helpless, undone, have utterly failed.* Cp. Heracl.

703. (Others, *am eager*; but there is no example of such a use of *φρονθός*.)

724. *πειράσομαι—δίκαιος ὦν, shall be justified in trying.* According to Greek views of the *jus gentium* it would be right for Aegeus to protect Medea if she fled of herself to him as a suppliant, but not to take her himself out of another's dominions.

725—728. These four lines seem to be a paraphrase of 723, 724, 729, 730, repeating a part of the thought in a diluted form. They seem to have been written as a substitute for them, by some one who thought the original expression obscure. Hence I have followed Kirchhoff in bracketing them.

Nauck rejects 723, 724, and 729, and places 730 after 726. — οδ σε μὴ μεθῶ: GMT. § 89, 1; H. 845. — τινι: dativus commodi.

729. ἀπαλλάσσου πόδα: πόδα (or κῶλον, etc.) is often joined, for greater vividness, to intransitive verbs of motion (*βαίνειν*, *περάν*, *ἐπάσσειν*, etc.) as a kind of cognate accusative (as it were, *walk a footprint*); especially common in Eurip.; Alc. 1153, Elec. 94, 1173, Hec. 53, 1071.

735 fig. Join τούτοις δύοντος δὲ γαλα ἐμέ, at the bidding of these, should they attempt to carry me off out of the country. ἐμέ cannot depend on μεθεῖο, which would require a genit. The MSS. have μεθεῖς, which, if right, would be for μεθεῖης, a solitary instance of its kind; this shorter form (μεθεῖμεν, etc.) is common enough in plural, but not in singular. δγω of forcible abduction.

737 fig. are badly garbled in the MSS., which give ἐνώμοτος...κάπικηρυκεύμασι οὐκ δν πίθεοι: this makes the passage merely a repetition of the first part of the sentence. But plainly λόγοις δε stands in opposition to δρκίσισ μέν, and the meaning must have been, 'but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies' demands.' A single hint of the original text, κάπικηρυκεύματα, is furnished by a scholium. I have written the passage, nearly with Nauck, so as to give the needed sense, without feeling at all sure that the words are Euripides'. — φίλος: namely of my enemies.

739. τάμα: nearly equivalent to ἔγω. Cp. Andr. 235.

741. θεος = ἔδειξας ἐν λόγοις. (Porson.)

744 fig. Construe δεικνύει ἔχοντα, to show that I have: cp. 548. ἔχοντα (instead of ἔχονται) agreeing with the omitted subject of the inf.; cp. on ἀνοιξαρα, 660. — τὸ σόν, thy interests. — ἔγησον θεόν, name (properly dictate, go over beforehand) the gods I am to swear by. So ἔξαρχ' δρκον, Iph. T. 743, administer the oath.

747. συντίθει, together, comprehensively; γένος belongs with δμν. Cp. Hec. 1184; fragm. 658. Verse 748 occurs again, Iph. T. 738.

750. ἀλλος, on the other hand; Cp. on 296.

753. δ for τούτοις δ. It might have been οις.

754. πάθοις = εὐχει παθεῖν. Opt. of wishing in a question.

758. τυχοῦσ' δ βούλομαι: δ either for ἔκεινων δ, cp. 753; or like τοσνδε 259. — Aegeus here departs towards the left, as going to foreign parts.

759. πορπατος: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys: Rhes. 216; Soph. Elec. 1395; Phil. 133; Aesch. Eum. 90; Il. ω, 182.

760 fig. The construction is πρέξεάς τε (ἔκεινα) δν ἐπίνοιαν κατέχων σπεύδεις (αὐτά). "Idem est ἐπίνοιαν κατέχων quod ἐπιθυμιαν ἔχω." (Elmsley.) Cp. πέθον κατέχω, Phoen. 330.

763. δεδόκησαι: the dramatists use the tenses δοκήσω, etc., freely, especially in choral passages.

766. *εἰς ὅδὸν βεβήκαμεν*: that is, we are no longer wandering at random, see our course clearly before us.

768 fig. *ἡ, where*; *καθ' ὁ μέρος*. Schol. In the very matter, she means, which perplexed her most; see 386 fig. — *ἐκάμυνομεν*: as a ship in distress: cp. Aesch. Theb. 210. — *λιμήν*: so Andr. 891 Orestes is called a *haven*.

770 fig. *πρωμνήτην κάλων*: the ancients moored their ships with the stern towards the shore. — *μολόντες*: see on 314. — *δυτινή*, the lower town; *πόλισμα*, the acropolis.

773. *δέχον, expect*.

778, 779. These two verses come in very awkwardly after 777. They were plainly written as a substitute for it, not to follow it.

781. *λιπούσο' ἀν*, Wecklein after Elmsley; the MSS. *λιπούσα*. The participle represents the optative. — The next line is suspected by many; cp. 1060.

785. *μὴ φεύγειν* depends on the idea of entreaty implied in *δῶρα φέροντας*. Cp. Suppl. 285, *γοίνωσσι...πέτρω...τάφον ἔξανθασθαι*, and Heracl. 345. This verse (lacking in a good Ms.) is also suspected.

790 fig. *ἀπαλλάσσω, dismiss*. — *ἔρμαξα*: aor. as 223. Medea has now given up her former plan (375) of causing Jason's death. The idea which has all along been dimly present to her mind has now taken definite shape; she will take a more exquisite revenge by killing his children with his new wife, leaving him childless and without prospect of issue, to pass an old age of regret and remorse. — *τούντεύθεν*: cp. on *τούνθένδε*, 1167.

795. *φόνον φεύγουσα*: the place of the murder was accursed for the murderer; he was obliged to flee and seek expiatory rites (*καθάρσια, ἀγνισμα*) at the hands of some one at a distance, to be freed from blood-guiltiness (*μίσομα, αἷμα*).

798. The thought suddenly strikes her that her life must be rendered miserable by such a deed, but she dismisses it with *Never mind; what profits me my life in any case?* *ἴτω*: a formula of indifference or defiant resolution; cp. 819; Heracl. 455; Orest. 794; cp. also 699.

802. *σὺν θεῷ, with Heaven's help*; cp. 625.

814 fig. *οὐκ ἔστιν, it cannot be*. — *πάσχονταν* after *σοι*: see on 660.

819. *οὖν (i. e. οἱ ἐν) μέσῳ, intervening*; 'all that you can say meanwhile.' Cp. Hel. 630; Or. 16; H. F. 94. (Or perhaps *between us*; 'the present discussion'; cp. Hel. 944; Elec. 797.)

820 fig. Addressed to the nurse, who has come out from the house. — *πιστά, confidential matters*. — *δεσπότας*, the generalizing plural; she means herself. — *γυνή τ' ἔψυς*: so as to sympathize with another woman.

824 fig. The first strophe and antistrophe celebrate the praises of Athens. After this apparent digression, the chorus returns to the matter in hand

with the thought, 'How can such a place harbor a criminal such as you will be,' and appeals again to Medea to desist from her design.

825 fig. θεῖν τριῶν: Erechtheus (or Erichthonius) was a son of Hephaestus and Gaea. — ἀποθέτητον: so that the autochthonic race have always remained in possession. — The *σοφία* is thought of as a natural product of the country. — λαμπροτάτον: the clear air of Attica was famous, and was thought to impart vivacity and grace.

834. *Ἄρρων* must be subject to *φυτεῦνται*, not object, for nine Muses could not bear one daughter. That the Muses were born in Attica, and that Harmonia was their mother, seems to be an invention of Euripides. Hesiod makes them daughters of Zeus and Mnemosyne, born in Pieria near Olympus.

835 fig. The text is in disorder. As it stands, the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is perhaps endurable, but hardly the double accus. with *καταπνεῦσαι* (either *χώρας* or *μετρίας* [*αῖρας*] would be required); moreover, we have (after rejecting *αῖρας*, impossible for metrical reasons) a gap of seven syllables, best placed with Kirchhoff after *χώραν*, — — — — — — — The lost words contained some equivalent to *αῖρας*.

844 fig. Loves which are the companions of wisdom are chaste and temperate loves as opposed to sensual passion, including the *ἔρως ψυχῆς* of the philosophers; see Eur. frag. 342. Such are *παντοῖας ἀπερᾶς ἐννεργοί*, that is, join with wisdom in producing every virtue.

846 fig. The order: *πῶς οὖν η πόλις ιερῶν ποταμῶν η χώρα πόμπιμος φίλων ἔξει σε...*, etc. — *ιερῶν ποταμῶν*: gen. of characteristic, H. 568. — *φίλων πόμπιμος*, *safely harboring its friends*, affording them a safe refuge. In this sense *πόμπιμος* δ δαίμων (the Dodonian Zeus), Phoen. 984. — *τὰν οὐχ δούλαν μετ' ἀλλαν*, *you the polluted among your fellow-men*.

854. *πάγη σ'* Nauck for *πάρτες*. The repetition of *σε* is not surprising.

856 fig. *φρενὸς...χειρὶ...καρδίᾳ τε*: a curious enallage; *boldness either of mind or in your hand and heart*. — *τάκνον* (vocative), Nauck. But even thus the text is hardly sound.

861 fig. *ἀδακρυν...φόνον*, *keep tearless the lot of murder*, i. e. 'keep from weeping at the murder you are destined to commit.' The emphasis falls on *ἀδακρυν* = *ώστε ἀδακρυν εἶναι*. *μοῖρα φόνου* in the same sense, Elec. 1290.

864. *φοινίαν* of the effect; 'stain your hand red.'

866 fig. *καὶ γάρ* as at 314. — *οὐτάν*: *οὗτοι δέ*.

871. *ἐπεργάζομαι*, a rare word, seems here to have the sense of *ἐπουργέω*.

872. *Θιὰ λόγον ἀφικόμην*: H. 629 d. See on 1081.

876. *ἡμῖν*, of course, with *συμφοράτα*. She gives him back his own arguments; see 563, 595; and so in the following sentences.

879. τί πάσχω; *what am I thinking of? what possesses me to act as I do?* Cp. 1049.

880. παῖδες: referring to 565. — χθόνα φεύγοντας: their banishment from Iolcus is meant. — ἡμᾶς: Jason and all the family; see 551–554.

884. σωφρονεῖν refers to 549.

887. ξυμπεράνειν and the following infinitives are brought in as if ήπ... μετέχειν had preceded, instead of the impersonal γ...μετείναι. Hence, too, the accus. κηδεύοντας. — παρεστάνας λέχει: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — νύμφην, κ. τ. λ.: construe ήδεσθαι τε κηδεύοντας (*lending*) νύμφην σέθειν.

889 fig. ἔστρεν οἴον ἔσμεν: a depreciatory expression. Cp. 1011. Said in reference to 573 fig. — γυναῖκες is predicate nom., ‘in short, we are women.’ — κακοῖς: generalizing plural; *you were not therefore bound to imitate a bad example* like myself. She compliments him on his forbearance at their previous interview. — By νήπια she means blind, senseless invective.

892. παριέμεσθα, *I speak you fair, I crave your good-will.* παρεσθα is used of one who by concessions and fair words tries to win over another. — φρονεῖν: infin. of the imperfect; GMT. § 15, 3.

896. διαλλάχθητε τῆς πρ. ἔχθρας, *make peace in renouncing your former enmity.* Since διαλλάσσομαι is strictly *effect a change in my relations*, it can, like any other compound of διλλάσσω, take the genitive. — The children, in answer to this summons, appear from the house accompanied by their guardian.

899 fig. οἴμοι...κεκρυμμένοι: with admirable art the poet makes Medea's grief overcome her in spite of the part she is acting, so as almost to betray her. Her tears burst forth at sight of the children, and these words escape her almost involuntarily. But, recovering herself, she goes on δρ' ἀ τέκνα, κ. τ. λ., so as to lead Jason to understand τὰ κεκρυμμένα of the hidden future, and refer her emotion to natural anxiety for the children's life.

904 fig. χρόνῳ, *at length.* — τήνδε, *as you see.*

906 fig. χλωρόν, *fresh.* Like our *green* (wood, fruit, etc.), it is opposed to dry, withered, without reference to color; so, finally, as applied to wine (Cycl. 67) or water (Phoen. 660) it can mean little else than *sparkling*. — προβαῖη μεῖζον = προβαῖη ὥστε μεῖζον εἶναι.

908. ἐκεῖνα, *your former conduct.*

909 fig. δργᾶς ποιεῖσθαι: periphrasis for δργίζεσθαι. — παρεμπολῶντος (*αὐτοῦ*): genitive absolute, instead of the dative with πέσει, simply for convenience of the verse. H. 791 d. Cp. Soph. Trach. 803.

912. νικάσσαν = κρείσσων. — ἀλλὰ τῷ χρόνῳ, *in time at any rate* (if not at once). For this use of ἀλλά, H. 863 a.

915. πολλὴν θηκε προμηθιαν, *has taken measures of great prudence.* — σὺν θεοῖς, as 802.

917. τὰ πρώτα of persons of the highest rank, Or. 1248 and elsewhere.

920. τέλος, *period.* Just so Alc. 412, γήρας τέλος.

922. αὐτῷ as vocative; H. 680 a; G. § 148, N. 2.

926. εὐθέσθαι περὶ τυρος is not Greek. The right expression (see Iph. T. 1003) is εὐθέσθαι τὰ τυρος. πέρι has crept in from above, and before τῶνδε two syllables (—), containing the article, have fallen out.

928. ἐπὶ δακρύοις ἔψυ, *is by nature prone to tears.*

929. τάλαινα, *tenderly; poor woman.* This verse comes in rather abruptly here. The coherence is improved by placing 929–931 between 925 and 926.

931. οἰκτος εἰ, *a compassionate anxiety* (*ein wehmüthiges Gefühl*, Klotz) as to whether. Cp. 184.

934. ἐπει, κ. τ. λ.: the apodosis is 938 fig. — ἀποστεῖλαι: a mild term.

938 fig. ἀπάρτομεν: the present in a future sense, like εἰμι. H. 699 a; GMT. § 10, 1, Notes 6 and 7. — δύος διν: H. 741; GMT. § 44, 1, N. 2.

942. ἀλλά as 912; *at any rate.* — πατρός: the genitive with αἰτεῖσθαι (as if δεῖσθαι) is surprising; ep. 1154.

944 fig. πείσειν σφε, *that I shall persuade her* (not that she will persuade him), as 946 shows. The following verse then means, 'if she is soft-hearted and susceptible to your blandishments like others of her sex.' Medea slyly flatters Jason's self-complacency; he prides himself on his influence with women. The MSS. continue 945 to Jason; that it belonged to Medea is seen from the scholia.

949. From 786. Elmsley and Kirchhoff reject it there and admit it here.

950. ἀλλά in abrupt transition. — δύον τάχος = ὡς τάχος = ὡς τάχιστα.

958. οἴστοι μεμπτά, *not to be despised*, with a double meaning. The reader should not fail to note the covert irony of many of Medea's phrases, as 952, 957.

962. ἡμᾶς, *me.* Jason's vanity is wounded at the thought that gifts can prevail more than his own influence.

965. μή μοι σύ: sc. λόγους λέγε. — λόγος: this proverb, as quoted Plat. Rep. 390, runs:—

δῶρα θεοῖς πείθει, δῶρ' αἰδοῖον βασιλῆας.

paraphrased, Ovid, Ars Amat. iii. 653, *munera, credere mihi, capiunt hominesque deosque.*

966 fig. The argument is: 'such finery beseems a fortunate princess rather than an outcast like myself, and as for its value, I would give even my life to keep my children from banishment.' — δὲ δαίμονα, *Fortuna, the luck.* — κέντα = τὰ ἔκεινα. — νέα τυραννεῖ, *she is young—a princess.* —

φυγάς: that is, the remission of the penalty. *δλλάσσεσθαι* is *receive in exchange for, purchase at the price of* (less often *give in exchange*).

974. (*τούτων*) *δν ἄρα τυχεν*: purposely ambiguous. The omitted antecedent depends on *ενάγγελοι*. — The children here depart with their guardian-slave and Jason.

978 fig. *ἀναδεσμάν δταν*, *the bane of the head-bands* = *the baneful head-bands*. — *τὸν "Αιδα κόσμον, funestum ornatum.* (Pflugk.)

985. *νυμφοκομῆσε*: namely, as bride of Hades; the same idea Iph. Aul. 461, Or. 1109.

989. *ὑπερφείγεται*: as out of a snare in which the feet are entangled: cp. Aesch. Pers. 100. Three syllables (— — —) are lacking after this word.

992 fig. *ταισιν—βιοτῷ*: two datives, of the whole and part, instead of *ταιδῶν βιοτῷ*. Cp. Hipp. 1274, *ῳ μανομένᾳ κραδί...εφορμάση*, H. F. 179; Bacch. 619; Heracl. 63.

995. *μορφας παρολχει*, *are at fault respecting your lot*, fail to realize what awaits you; literally, *have strayed beyond it*. (Not, ‘how art thou fallen from thy high estate.’)

996. *μεταστένομαι*, *I pass to bewailing, I bewail in turn* (after having bewailed something else). Schol. *μεθίσταμαι δὲ καὶ ἐπὶ τὸ σὸν δλγος*. So *μετακληομαι*, Hec. 211. In neither of these places can *μετα-* mean *too late* or *afterward*. Cp. *μετείχομαι*, 600.

1000. *σοι*: dat. of disadvantage.

1002. The *ταιδαγωγός*, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him. — *ἀφείνται*: cp. the construction of *ἀφίένται* here with that at 1155. Creon's consent had not yet been obtained (1156 fig.), but as the bride has promised to intercede, the servant thinks the matter certain.

1004. *τάκειθεν, so far as matters in that quarter are concerned*.

1006 fig. From 923 fig.

1009 fig. *μον...οὐν οἴδα, do I, without knowing it, announce some mischance?* *τύχη* in a bad sense, as 1203. — *δόξα εὐάγγελος* is *the credit of bringing good tidings*; see on 557.

1011. *ἥγγελας οί' ἥγγελας*: cp. 889.

1013 fig. *πολλή μ' ἀνάγκη*, sc. *δικρυροεῖν*. — *ταῦτα γάρ, κ. τ. λ.* The idea is, ‘my own perverseness, under influence of the gods, has brought this about.’ She is thinking of the sending of the fatal gifts, but the old man understands her impending banishment, and answers accordingly.

1015 fig. *κάτει, shall return from banishment*. — *πρὸς τέκνων, through*

thy children. — κατάδει in double sense; shall restore from banishment, and shall bring down to Hades.

1018. θνητὸν δύτα, *one who is mortal.*

1020. The attendant enters the house; the children remain. In the remarkable scene which follows, Medea is swayed now this way, now that, by conflicting emotions.

1021 fig. πόλις and δώμα covertly allude to the lower world; so οἰκ. ἀει with significance.

1026 fig. λέκτρα: not pleonastic, but = *match, marriage.* — λαμπάδας: to carry torches at the bridal festivities was the special duty of the mothers of the contracting parties.

1029. ἀλλος, *to no purpose.* — 1030 also in Troad. 755.

1035. γηλωτόν: feminine, or neuter referring to the infin. clause? Probably the latter.

1039. ἀλλο στήμα βίου: ambiguous; the boys understand the splendid life in the palace; she means the life below.

1046 fig. τούτον with emphasis; 'by harming *them*,' not the guilty man himself. — δις τόσα: *twice as great as I* inflict on him.

1049. τί πάσχω; as 879. — γλωτα: forgiveness of a wrong the Greeks considered no virtue, but a weakness.

1051. τῆς ἐμῆς κάκτη, κ. τ. λ.: genit. of exclamation, followed by the infinitive expressing astonishment; GMT. § 104. *Shame on my cowardice! To think that I should even have let slip soft words from my heart.*

1054 fig. Θύμασιν: she speaks of the murder as of a sacrifice, and says, 'let him whose conscience forbids his presence, stay away.' The language is that of one warning the unholy away from a sacred act. — αὐτῷ μελήσει, sc. μη παρείναι. — χείρα δ' οὐ διαφθερά, *manum non corrumpam misericordia.* (Pflugk.) The idea is *enfeeble, destroy the force of;* so γνώμην διαφθείρειν, *allow my resolution to waver,* Aesch. Ag. 932.

1056 fig. Θυμός: Medea addresses her passion as it were another person. She falters again for an instant, but with a sudden revulsion of feeling bursts forth μὰ τοὺς, κ. τ. λ. — ἐκεῖ: in Athens.

1059 fig. With these words Medea's frenzy culminates; hereafter her mood is one of calm and unflinching resolution. — παρήσω: she persuades herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. — 1062, 1063, from 1240, 1241.

1064. πέπρακται: GMT. § 17, N. 6.

1069. προστατεύειν: this word means either to greet at meeting (895) or to bid farewell at parting; here the latter. The children are yet on the stage; Medea must have detained them at 1056.

1073. ἐκεῖ—ἐνθάδε: both with a double meaning.

1074. προσβολή: *embrace.* ἐν δὲ τῷ περιπτύσσεσθαι καὶ καταφιλεῖν ταῦτα λέγει. Schol. Cp. Suppl. 1139, προσβολαὶ προσώπων.

1077. οὐα = οὐα τε. So Kirchhoff. But the text is very uncertain.

1079. βουλευμάτων, *better judgment*. This sentiment Euripid. has repeated several times; as fragm. 838, αλαῖ, τοῦ ηδη θείον ἀνθρώπους κακού, θραν τις εἰδῆ τάγαθον, χρῆγαι δὲ μή. Cp. the well-known words of Ovid's Medea (Met. 7, 20), *video meliora proboque, deteriora sequor*.

1081. The children have again entered the house; Medea remains anxiously looking for further news. Meanwhile the chorus-leader recites the following verses, which are not a stasimon, but only an anapaestic passage separating the parts of the episode, like that at 357, but of unusual length. She prepares the way for the sentiments about children she expresses below (1090) by saying that she, in spite of her sex, has participated in philosophical speculations, since some women, though few, have intellectual culture (*μόνσα*). A similar exordium, Alc. 962. — διὰ λεπτ. μύθων έμολον, *have engaged in subtler arguments*; cp. 872.

1087 fig. παῖδρον γένος, *a small class*: supply ἔστιν. μίαν was ingeniously supplied by Elmsley, after Heracl. 327, παῖρων μετ' ἀλλων· ἔνα γάρ ἐν πολλοῖς ήσως εἴροις ἀν δύτις, κ. τ. λ. — τὸ γυναικῶν is added somewhat freely at the end; of *womankind* namely, referring to γένος.

1091. ἀπειροι, namely παιδοποιας, as the next clause shows. A like sentiment, Alc. 880; the reverse, Ion 488.

1094 fig. δι' ἀπειροσύνην εἴτε, *through inexperience as to whether*. — οὐχι τυχόντες, *inasmuch as they have none* (children).

1101 fig. πρώτον μὲν — τε: see on 126. — οπως θρέψωτ: GMT. § 45 and Note 8. — ὅποθεν λείψουσι is an indirect question partaking of the nature of an object clause after an expression of care or anxiety; cp. GMT. § 45 Remark, and foot-note.

1103. ἐκ, *after*.

1105. τὸ π. λοισθιον κακόν, *the crowning evil of all*.

1107. καὶ δή as 386.

1109. εἰ δὲ κυρήσαι δαίμων οὐτος, si tamen ea fortuna eveniat. (Elmsley.)

1112 fig. λύτε = λυσιτελεῖ, as 566. — τήνδε λύτην is the grief of losing children by death, and the sense is: 'Why, for the sake of having children, should men incur such afflictions at the hands of the gods?'

1117. τάκεθεν for τὰ ἐκεῖ, from the influence of καραδοκῶ.

1123. λιποτόσια: that is, 'not leaving unused,' taking the first means of conveyance that offers. ναταν ἀπήνη: a circumlocution for *ship*, like πάσιον δχημα, Iph. T. 410.

1129. μέν as in 676. — φρονεῖς ὅρθα; *are you in your right mind?*

1133. μὴ σπάρχου, *don't be excited*. — φίλος: nomin. for vocative.

1140. ἐπεισόδαι = σπονδαῖς διαλεινέναι.

1141. δέ μέν τις: H. 525 a, fine print. τις shows that δέ μέν does not refer to any particular person.

1143. **στέγας γυναικῶν** (accus. of place whither), the *γυναικῶντις* or women's apartment. It was unusual for a man to enter this, but the joy of the moment excused this infraction.

1144. **θεαμάτορεν**, *look up to*. (Elmsley.)

1150. **όργας ἀφῆτα**: 456 and note.

1151 fig. οὐ μὴ δυσμενῆς θεα...παύσας δὲ...καὶ στρέψας, & τ. λ., *be not wraughtful...but cease...and turn*, etc. GMT. § 89, 2 and Note 1, where similar examples. The futures express a command, and are probably interrogative, *οὐ* going with all of them, *μὴ* only with *ἔσται*. Otherwise Goodwin, l. c. Rem. 1.

1153. **οὐστερὸς ἄν**, sc. *νομίζῃ*.

1154 fig. **παρατίθεται**: *παρατείσθαι πατρός* is less anomalous than *αλεῖσθαι πατρός*, 942, but both are singular. — *ἔμην χάριν* adverbial, *for my sake*.

1158 fig. **ἀπένταται**: the boys returning home with their attendant, Jason going elsewhere. — *ἡμπιστήσθε*: aor. (H. 438, 5); the form *ἡμπέσχετο*, with double augment, is very doubtful.

1162. **εἰκό** (gen. *εἰκοῦς*, Hel. 77), collateral form of *εἰκών*.

1165 fig. **πολλὰ πολλάκις**, *often and again*. — **τένοντ' ἐς δρόθν**: *τένων* is certainly the *foot* (properly the *sinew* of the heel), as Bacch. 938, and *δρόθος* seems to mean *raised on tiptoe*. She stands on tiptoe and looks over her shoulder to survey the fall of the robe.

1167. **τοτεύετε**, *deinde*. Strictly an appositive; *as the next thing in order*.

1169 fig. **φθάνει** with a participle as usual, but followed by *μὴ πεσεῖν* (instead of the more regular *πρὶν πεσεῖν*), since it implies *prevention*, a negative idea. GMT. § 95, 2 (c); H. 838. *Scarcely does she throw herself...in time to avoid falling*, etc.

1172. **Πανὸς ὄργας**. Such a sudden and unaccountable feeling of terror as sometimes comes over one in deep forests and lonely mountain glades the Greeks believed to be sent by Pan, and thence any apparently causeless fright or *panic* (*πανικὸν δεῖμα*), even in battle, as well as sudden madness and epileptic fits, were thought to come from him. A like crazing influence over the mind was ascribed to other deities, Dionysus, Hecate, Cybele. In such cases it was proper that the divine presence be recognized by an *δλοινυγή* or *prayerful ejaculation*, a peculiar cry of the women, expressive of religious fervor and joy, and used on divers sacred occasions.

1173 fig. **πρὸν γε**, *till at length*. — **δημάτων ἀπὸ κόρας στρέφουσαν**: i. e. *ἀποστρέφουσαν κόρας δημάτων*. Tmesis.

1176. **ἀντίμολπον**, *in a different strain from*, governs *δλοινυγής*. Cp. Alc. 922, *ὑμεταίνων γέδος ἀντίταλος*.

1181 fig. ηδη...παττερό shows how long it was that the princess lay in her swoon. *Already a swift walker, at a brisk pace (ἀνέλκων κῶλον), would have been reaching the goal of a course six plethra long (that is. would have walked a stadium), when she, etc.* The transcribers strangely misunderstood and garbled this passage. The reading in the text is Porson's, after corrections of Reiske and Musgrave. But even this is hardly sound; *ἀνέλκων*, in this connection, for *ἀνακονφίζων*, *ἔξαιρων*, is odd, and as all the Mss. have the acc. *ἔκπλεθρον* agreeing with *κῶλον*, it seems likely that *κῶλον* (as Aesch. Agam. 344) meant one side of a double race-course, and that *ἀνέλκων* has replaced some other participle, with the idea of *passing over*; perhaps *ἀνέρπων* or *ἀνελθών* (Weil *ἀνελῶν*).

1183. *ἐξ* as in the expressions *ἐξ εἰρήνης πολεμεῖν*, *ἐκ δακρίων γελᾶν*, etc. Transl. *from this condition of*, or *after remaining with*. — *ἀναάσσον* with *δυματός* by a kind of zeugma. Elmsl. compares *τυφλήν χείρα*, Ph. 1699, *τυφλή ποδί*, Hec. 1050.

1193. By *σύνδεσμα* are meant *clasps* of some sort (cp. Bacch. 697), by which the head-dress was fastened on, and '*the gold held the clasps*' means simply that the golden clasps would not give way.

1196. *κάρτα δυσμαθῆς θεῖν*, *very hard to recognize at sight*.

1197. *δῆλος*: see on 61. — *κατάστασις*, *expression*, strictly *settled condition*.

1200. *πεύκινον δάκρυν πίσσα*. Hesych.

1204. *τύχην...διδάσκαλον*: i. e. we learned caution from the recent calamity.

1209. *γέροντα* is used adjectively. *γέρων τύμβος*, of an old man ripe for the grave, occurs again Heracl. 166.

1216. η δ' ἀντελάγετο: of course only in appearance, by the adhesion of the robes; it does not imply, as the Schol. thought, that she was still alive. — *πρὸς βλαύ δύοι*, *struggled violently*.

1218. *ἀπέστη*, *desisted*.

1221. *ποθενή δακρύοισι*: a misfortune *welcome to tears* is boldly put for one which calls for, or excites a desire for tears. (The meaning *to be mourned for*, which Liddell and Scott, 6th ed., assign to *ποθενός* here, it cannot possibly have.)

1222. The sense: 'your situation I will not speak of.'

1224 fig. The messenger closes with some rather gloomy reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to *εὐδαιμονία*, are guilty of most serious deceit. — οὐ νῦν πρῶτον: cp. 293, 446.

1227. *ημίλιαν*: they deserve punishment, he means, for misguiding the multitude. Many write *μωρίαν* on conjecture.

1228 fig. He distinguishes between *εὐδαιμονία*, complete happiness un-

alloyed with misery, and *εὐτυχία*, mere good luck for the time being. — The messenger now departs.

1236 fig. *τοῦργον*: subject of *δέδοκται* and explained by the inf. *ἀφορμ*. and *ἐκδοῦται* as appositives. — *κτανούση—δύουσαν*: the nearer conforms itself to *μοι*, the latter falls back into the accus.

1240. *πάντες*, *in any case*. Even if she spared them, they would be killed as instrumental in causing the death of the princess and Creon.

1243. *μὴ πράσσειν*: *μὴ οὐ* (which Elmsley restored) would be in place here, but is not necessary; see GMT. § 95, 2, Note 2, last part.

1245. *βαλβίζει*: the deed is to be the beginning of a long career of wretchedness, which she likens to a race. — *λυπηράν* goes in thought rather with *θλού*; see note on *καθαρά*, 660.

1250. *τε—σε*: H. 855 b. — Medea enters the house.

1251 fig. The text of this ode is corrupt in several places, though its tenor is plain. The chorus calls, as a last resort, on the gods to prevent the impending crime; on the Sun, Medea's and the children's ancestor, and the Earth, who will be polluted by the blood; deplores then the murderous frenzy which can bring nothing but evil in its train.

1252 fig. 'Αδιος has not often ἄ, but a clear case seems to be Soph. Trach. 835. — *κατθέει* *τοῖεν*: as *ιτάκουσον δέκουσον*, Alc. 400, and several other examples. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies, of course, 'prevent her.'

1255 fig. The MSS. *σᾶς γὰρ ἀπὸ* against metre; *ἀπὸ* has crowded out some trochaic word beginning with a consonant. — *ἴβλαστρεν*: who? Medea, as it stands. But it is the boys' divine origin that the chorus is thinking of, not Medea's, who is referred to in the next line as *ἀνέρες*. So, too, the Scholiast; *ἴβλαστρεν* *ἀντὶ τοῦ ἴβλαστρησαν, ἔφυσαν*. *ἔτει η Μήδεια μὲν ἔγρυπος Ἡλίου, οὐτοι δὲ ἐν Μηδελα.* It is likely that the lacuna contained a word designating the children. Wecklein writes *σπέρμα*; it might be a neut. plural. — *Θεῶν, κ. τ. λ., there is fear that a god's blood* (in the boys' veins) *be shed by human hands*. The MSS. *αἴματι*, giving neither sense nor metre; *-τι* is a trace of some lost word; Wecklein *τέδοι*. Perhaps *αἴματι* *ἔτι γά*.

1259 fig. *Ἔσλ οἴκων, κ. τ. λ., expel from the house the demon of vengeance, bloodthirsty, driven hither and thither by the Furies.* Not Medea herself, but rather her guiding genius is meant. I have written nearly with Weil; the MS. reading violates the metre, and affords no dependence for the last two words. — *ἄλλαστρον*: from nom. *ἄλλαστρος*, another form for *ἄλάστρων*.

1261. *μόχθος τίκνων, the toil expended on the children.*

1267. *ἀμαβέραι* as it stands must be rendered *comes in turn, ensues*. But the metre betrays a gap of two short syllables.

1268 fig. Obscure and corrupt. The most that can be made of it is: *grievous to mortals is the stain of kindred blood* (διμογενῆ μάσμ.) *abroad in the land, recoiling from the divine hand* (θεόθεν πίπνοντα) *as corresponding woes* (συνφδὰ δάχη) *upon the house of the murderers* (αὐτοφόνταις ἐπὶ δόμοις). *συνφδά*, sc. τοῖς μάσμασι; commensurate with the guilt.

1271. The voices of the boys are heard behind the scene. The two verses οἱροι...δλλύμεσθα γάρ come in the MSS. before 1273. But the anistrope shows that two trimeters are wanting after 1274, and it seems best (as Seidler first proposed) to insert these, and supply their place above with some exclamation (as *alaī*) standing *extra metrum*. The falling out of this word occasioned the transposition.

1275 fig. *ἀρήξαι*: ἀρήξα constricted like ἀμύνω, as Tro. 776, παιδὶ τ' οὐ δυναμέθ' ἀν θάρατον ἀρήξαι, and Heracl. 840. — δοκεῖ μοι, *I have a mind*. But, with a timidity characteristic of the chorus, they do not venture after all. So Aesch. Ag. 1346 the chorus, in a similar situation, talk of coming to the rescue, but do not do it. Cp. Hipp. 782.

1278. *ἀρκών εἰφος*: a like figure, H. F. 729, βρόχοισι δ' ἀρκών...εἰφηφόροισι.

1279. *ἡσθα*: see on *ἵν*, 703.

1281. *τέκνων δρότον* (*segetem liberorum*, Pflugk) periphrasis for *τέκνα*. — *αὐτόχειρι μοιρά*, *a death inflicted by thine own hands*, like *αὐτόχειρι σφαγή*, Orest. 947.

1284. Ino, daughter of Cadmus, wife of Athamas, had incurred Hera's anger by caring for the infant Dionysus, whence she and her husband were visited with madness. The commoner form of the story is that Athamas slew one of their children, Learchus, and would have slain the other, Melicertes, but that Ino fled from him and leaped into the sea with the infant in her arms. But Euripides has here followed another account, not elsewhere found, which makes Ino kill both children in her frenzy, and then throw herself into the sea in despair. The gods took pity on Ino and she became a sea-goddess under the name of Leucothea; Odyss. ε, 333.

1286. *φόνῳ* is dat. of cause.

1288. *ἀκτῆς*: the Molurian rock near Megara. — *ὑπερβιβαστα πόδα*: namely in the act of stepping off into the sea.

1290. *θενόν*: that is, that can be called terrible in comparison with these crimes.

1293. Jason comes in breathless haste to save his children from the vengeance of the Corinthians.

1296 fig. *νῦν—σφε*: the repetition of the pronoun after so short an interval is singular. But as *δεῖ* can take an accus. even without an infinitive (as *δεῖ με τούτου*), it is possible that *νῦν* was felt to belong so closely to *δεῖ* as to justify another subject for the infinitive, somewhat as in Paley's ren-

dering, “*it is needful for her that she...*” — *πτηρόν, on wings.* — *εἰ μὴ δάσαται, if she means to escape paying;* GMT. § 49, 1, Note 3.

1300. *ατρή*: “plane hic otiosum et supervacaneum vocabulum.” Hermann. Not so; the sense is, ‘does she who killed others expect to escape death *herself?*’

1301. *ἀλλὰ—γάρ*: not as 252, 1085, but *ἀλλά* introduces *ἔρχονται* below; cp. 1067, 1344.

1302 fig. (*οὐτοί*) *οὐς* (*κακῶς*) *θύρασεν* *ἔρχουσιν κακῶς.* — *ἔκσφραται*: GMT. § 97, Note 1, latter part.

1304 fig. *μοι*: dat. incommodi of the person remotely interested, as in 283. With *θράσωσι* understand *αὐτούς.* — *οἱ προσήκοντες γένεα*: sc. *Κρέοττοι*. — *μητρῶν, committed by their mother.* — *ἔκπρασσοντες φόνον = ἔκπρ. φόνου ὀλκηρ.*

1309. *πατέος—σέθεν* together. *σέθεν* is similarly placed, Suppl. 133; Phoen. 1213, 1588.

1310. *τί λέγεις*: (GMT. § 25, 1, Note 6, last part), *what do you mean?* The future as if the speaker did not comprehend the whole calamity and expected some further account.

1311. *ὡς οὐκέτ' ὄντεν*: on the construction GMT. § 113, Note 10 (b). — *φρόντιζε, consider solemnly, take it to heart.*

1314 fig. Addressed to the slaves *within*, who alone can undo the fastenings. Cp. Or. 1561; H. F. 332; Hipp. 808; I. T. 1304 (*τοῖς ἔνδον λέγω*). — *διπλούν κακόν*: the corpses and the murderer. — In *τὴν δὲ τίσωμα* there is an abrupt change of construction; we should expect *τὴν δὲ κτείνασσα, ἢν τίσομαι φόνῳ.*

1317. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis), bearing the bodies of the boys. — *ἀναροχλέεις*: so Heracles (H. F. 999) *σκάπτει, μοχλεύει θύρετρα*, not, however, on the stage. That Jason actually uses a lever is hardly to be thought; probably the word is applied metaphorically to his efforts to lift the door off its hinges. But the phrase excited the ridicule of Aristophanes, Clouds 1397.

1322. *ἔρυμα χερός, protection against the hand.*

1323. *μέγιστον ἀχθέστη*: strengthened superlative; cp. *πλείστον ἡδίστην*, Alc. 790.

1329. *φρονῶν*: participle of the imperfect; GMT. § 16, 2.

1333. *τῶν σῶν...θεοί, an avenging demon which haunted thy family the gods have hurled upon me.* This refers back to *νῦν φρονῶ*, 1329. The sense of the whole is, ‘Now I realize what I did not realize before; an ancestral curse which rested on thy family has passed over upon me.’ The idea of the *ἀλάστωρ*, so prominent in Greek tragedy, had its roots in the popular belief. It is a demon of vengeance, which ceaselessly haunts its victims,

and passes from generation to generation perpetuating crime and misery. So here the *ἀλάστωρ* spoken of (the evil genius which actuates Medea) is the personification of an ancient curse clinging to Medea's family; it had wreaked itself on that family in the murder of Apsyrtus, and now on Jason in the murder of his children. (The reading *τῶν σῶν ἀλ.* is due to Wecklein, who, however, interprets it wrongly 'the demon that *avenged* thy kindred.' But *ἀλάστωρ τινός* is, in good writers, never the demon which *avenges* one, but that which *haunts* one.)

1334. *παρέστον* heightens the guilt. He had fled to the *ἑστία* as a suppliant. Eurip. adopts the account, also followed by Sophocles in the *Κολχίδες*, that Apsyrtus was murdered at home. The common story is that he accompanied Medea and Jason in their flight, and was slain on the way.

1337. *ἀνδρὶ τῷδε, (huius homini) me.*

1340. *ῶν* : the plural idea, *Ἐλληνίδων γυναικῶν*, is involved in the preceding.

1342. *Τυρσηνίδος*: either *Italian* (the Etruscans being to Eurip. the representative people of Italy), or because she lived at the entrance to the Tuscan sea. Cp. 1859.

1344. *ἄλλα* introduces *ἔρπε*. See on 1301.

1347. *πάρα* = *πάρεστι*; cp. 443.

1348 fig. Observe *οὗτε*—*οὐ* correlated. — *προσειπτῶν*: see on 1069.

1351. *ἔξεταν*: the aor. refers to the present moment, the idea being, *I should undertake to make a long speech* (which, however, I do not), whereas *ἔξειπνον* would mean rather, *I should now be making a long speech*. GMT. § 49, 2, Note 5; H. 746 a, last part. Cp. v. 425.

1357. *ἀτιμος*: *ἀτιμώρητος* (Schol.), *unavenged*, a meaning which the word has Hipp. 1417, Aesch. Ag. 1279. It takes the emphasis; 'Creon was not going to banish me *without my having my revenge*.' *ἀτιμος* gets this meaning naturally; it is, *without satisfaction, deprived of one's due*, since vengeance was a *τυμὴ* or *natural right*.

1359 fig. *ἔκησεν, has fixed her habitation in, so dwells in. — ὡς χρή, 'comme il faut,' finely.*

1362. *λύε* (566) *ἀλγός, grief profits me*; i. e. *I can afford to grieve.*

1364. *νόσος, morbid passion.*

1366. *σοι* : in sense with *θρῆσις* as well as *γάμοι*.

1367. *γ* belongs to *λέχους*: an enclitic (or *μέν, δέ*) often separates *γε* from its word.

1371. *εἰσίν* answers *οὐκέτι εἰσὶ* of the previous verse. 'They *live* as ruthless avengers to haunt thee.' *μάστωρ* (*polluter*) is either (1) a guilt-stained wretch whose contact defiles others, or (2) the ghost of a murdered man haunting the murderer, and producing *μλασμα*, blood-guiltiness.

Here and Aesch. Eum. 177 it has the latter sense. Hence *σφ κάρρα*, because their blood is upon Medea's head.

1374. *στόχει*, *abhor me* if you will; referring to the word *ἀπόπτυστον* above. — *βάσιν* here means *conversation, society*.

1375. *ρέθιοι δ' ἀπαλλαγαῖ*. Medea wishes him to leave her (this is implied in 1374), that she may accomplish undisturbed the burial of her children before setting out for Athens. He says, *riddance is easy*, i. e. to be had on easy terms. She scornfully asks 'how?' affecting to be anxious to comply. (Yet we fail to see how Jason's presence is any hindrance to Medea, for she is mistress of the situation, and can proceed in her dragon-*car* at any moment to bury the bodies. But to take *ἀπαλλαγαῖ*, with Paley, to mean *divorce* does not help the matter.)

1379. The most famous Corinthian temple of Hera *ἀκράτα* (goddess of the heights) was at the end of the Heraean promontory in the Corinthian gulf, distant from the city several miles in a straight line across the bay. Elmsley and most others have supposed that temple to be meant here. But the local tradition represented the children as buried in the city itself; at least their monument (*μνῆμα*) stood there, near the street leading toward Sicyon. And we know that in the same quarter, on a spur of the Acrocorinthus, there was a temple of Hera *βούρβαλα*. Now as *βούρβαλα* and *ἀκράτα* seem to be equivalent terms, it is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the *τέμενος* of which the children's graves were. This view is confirmed by the Schol. on this passage, who says that the temple here mentioned was situated on the Acrocorinthus. See E. Curtius, Peloponnesus, Vol. II. p. 533.

1380. *ἀς μή τις, κ. τ. λ.* The sacredness of the place would insure this.

1382. *ἐσορτήν καὶ τελη*: see Introduction, § 18.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the grand-daughter of a god. As to Jason's death, see the first Hypothesis. The Schol. knows another account, according to which Jason had hung up the ship's gunwale in the temple of Hera, and this fell down and crushed him. See also Neophron, frag. 3, Appendix.

1389 fig. *ἀλλὰ σέ* (not *ἀλλά σε*), with emphasis on the pronoun. — *Ἐρινύς τέκνων*: the Eriny of a particular person is often spoken of as avenging his death. — *φούτα*, i. e. requiting murder with murder.

1396. *οὐτοῦ θρηνεῖς*: the sense is, 'You do not yet know what grief is. Wait till you are old.' (Paley.) He will then feel what it is to be childless. — *καὶ γῆρας*, age in addition to your present afflictions.

1400. *προσπτίξασθαι* (here = *kiss*, cp. Phoen. 1671), infin. of purpose added epexegetically.

1401. *προσανθῆς*: see on 1069. This verb is regularly used of farewell words spoken to the dead, — a Greek custom. — *ἀντίτηται*: of a parting salutation, as Tro. 1276.

1408. *δινόσον* refers to the whole of the next line. ‘I do at least what I can, I lament...’

1413. *φύσας*: the participle contains the leading idea, as often. *Would that I had never begotten them, to see them, etc.* — *διφελον*: augmentless also Aesch. Pers. 915.

1416 fig. These seem to have been stock verses of Euripides, for they conclude not only this play, but also the Alcestis, Andromache, Bacchae, and Helena. On this Hermann (Bacch. 1388) says: “Qui factum sit ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, quum actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur.” Others have thought that such endings were added by the actors. Wecklein points out that 1417 fig. do not apply to the Medea.

CHIEF DEVIATIONS
FROM THE BEST MANUSCRIPTS.

THE following list includes only cases in which the reading adopted in the text is found in *no* manuscript of the 1st class (see Intr. § 8). Before the colon stands the adopted reading, after it the reading of the 1st class Ms., minor variants neglected. Where the former is derived from Ms. of the 2d class it is marked 2; where from the scholia, S; otherwise it stands by conjecture only. Smaller corrections are omitted.

107 ἀράξει 2 : ἀράψει. — 140 τὸν : δ. — 149 ἀχάν : λαχάν. — 150 ἀπλάτον : ἀπλάστον. — 159 δυρομέτα : δύνομέτα. — 182 στενωσα : σκεῖνται. — 228 γιγνώσκεις : γεγνώσκειν. — 234 τοῦτ' ἔτι : τοῦτ' (τοῦδε ἔτι 2). — 253 πόλις θ' ἔτος 2 : πόλις ἔτος αὐτὸν γάρ πόλις ἔτος. — 259 τοσοῦντε δ' ἔτι : τοσοῦντος δέ. — 261 δίκηρ : δίκηρ. — 262 ή τ' : ή τ'. — 273 σαντῆ : αὐτῆ. — 317 βουλεύεται : βουλεύονται. — 323 μετεῖ 2 : μέτρη. — 415 στρέψουσι : στρέψουνται. — 445 ἐπανέστη : ἐπέστη and ἀνέστη. — 491 συγγράψτε 2 : συγγράψτεντο. — 494 θέσμοι : θέσμοι. — 550 ἡσυχος 2 : ἡσύχως. — 594 βασιλέων : βασιλέως. — 599 κεῖται 2 : κρίται. — 643 δύματα : δύμα. — 647 οἰκτρότατον : οἰκτροπάτων. — 654 μύθων : μύθων. — 656 φάτισσεν : φάτειρε. — 703 συγγράψτε ἀγαν δρ' : συγγράψτε γάρ. — 721 ἀν : θν μ. — 736 μεθεῖ : μεθῆς (μεθεῖς). — 737 ἀνώμοτος : ἀνώμοτος. — 788 κάπικηρικείματα S : κάπικηρικείματος. — 789 τάχ δὲ πίθοι σε : οὐκ δὲ τίθοισ. — 752 ἡλιον θ' ἀγρύς στήθεις marginal gloss : λαμπτός θ' ἡλίου φάσ. — 781 λιποῦν δὲ : λιποῦνται. — 817 λέξης : λέξεις. — 835 ποδές : ποδεῖς. — 847 ή πόλις ή φίλων : ή φίλων ή πόλις. — 852 αἰρει : αἰρῆ. — 854 πάντη σ' : πάντες. — 855 τέκνα φονεύογες : τέκνα μὴ φονεύογες. — 857 τέκνων : τέκνων. — 860 δύματα 2 : δύμα. — 864 χέρα φονίαν : χείρα φονίαν. — 867 οὐτάν : οὐκ δε. — 905 τέρενται : τερείνηρ. — 926 τῶνδε θήσομαι πέρι : τῶνδε ἔγω θήσομαι πέρι, τῶνδε νῦν θήσω πέρι. — 945 to Med. S : MSS. to Jas. — 978 ἀναδέσμαν : ἀναδέσμων. — 983 πέπλων : πέπλων. — 984 χρυστευκτέρε τε : χρυστευκτον. — 992 θλεθρον βιοτῷ S : δλέθρων βιοτῶν. — 1005 ἔτα to Paed. : MSS. to Med. — 1012 δῆ : δέ. — 1015 κάρτει : κρατεῖ. — 1054 θύμασιν S and 2 : δώμασιν. — 1077 οἴα πρός : οἴα τε πρός. — 1087 παῖδρον δὲ γένος μίαν : παῖδρον δὲ δή (δέ τι 2) γένος. — 1089 οὐκ : κούκ. — 1099 ἐστοῦ 2 : δρῶ — 1121 παρανύμιος εἰργασμένη 2 : παρανύμιος τ' εἰργασμένον. — 1130 ἐστιαν 2 : οἰκιαν. — 1139 οἰκιαν S : οἶκων. — 1181 ἐκπλεθρον : ἐκπλεθρον. — 1182 δὲ ηπτέτο :

ἀνθήπτεο. — 1189 λευκήρ : λεπτήρ. — 1205 προσπίτρει 2 : προσπίπτει. — 1221 δακρύοισι S and 2 : δακρύοντι. — 1252 φονίαν : φονίαν. — 1255 γάρ... χρ. : γάρ ἀπὸ χρ. — 1256 αἷμα S : αἷματι. — 1259 φονῶντ' ἀλαίνοντ' Ἐρυθρῶν ὅπ' ἀλάστορον : φονίαν τάλαντά τ' Ἐρυθρὸν ὅπ' ἀλαστόρων. — 1262 μάταιν δρα : δρα μάταιν. — 1280 ὅν : ὥν. — 1283 χέρα : χείρα. — 1295 τοῖσδ' ἔτ' : τοῖσδε γ'. — 1333 τῶν σῶν : τὸν σόν. — 1356 οὐδ'—οὐδ' : οὐδ'—οὐδ'. — 1357 ἀγνοιν S : ἀνατελ. — 1371 ὄμοι : ὄμοι and οἶμοι. — 1374 στύγει : στυγεῖ. — 1398 ἔκανες : ἔκτανες. — 1409 κάπιθεδήν : κάπιθοδήν. — 1413 ὄφελον : ὄφελον.

METRES OF THE LYRICAL PARTS.

Five kinds are used in this play.

1. Dactylo-epitritic (or *Doric*) strophes are composed of the following elements (*series* or *cols*) :

(1)  Dactylic tripody, with spondee in 3d place.
(2)  Second epitrite (trochée and spondee).

Either of these may be catalectic; so arise :

(3) 
(4) 

These elements are combined in various ways, mostly two or three uniting to form a verse. Forms (1) and (2) may shorten the last syllable in caesura, even in the middle of a verse. An anacrusis may be prefixed to any verse. Sometimes, especially at the end of the strophe, other dactylic and trochaic series are employed. The movement is in common (¶) time; the trochée being .

2. Logaoedic strophes; see Hadl. 916. They unite dactyls and trochees in the same series (colon). Pure trochaic (or iambic) series may be used with the logaoedic. They move in triple (§) time; the dactyls being *cyclic* () and the spondees *irrational* () .

3. Dactylo-trochaic strophes consist of dactyls and trochees (or iambi) in *separate series*. A dactylic and a trochaic series may, however, unite to form one verse (Hadl. 909 n. o. p.). A spondee standing for the last dactyl of a series may shorten its final syllable even in the middle of a verse. The movement is in triple time, with cyclic dactyls and irrational spondees.

4. Dactylic verse; H. 908. Common (¶) time.

5. Dochmii; see H. 928. Their rhythm is broken, ¶ alternating with §;

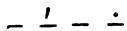


In the following schemes the foot-ictus is marked with ., the first ictus of each series (colon) with '. The sign L denotes a *triseme* long syllable (d.), L a *tetrasteme* (d.).

PARODOS.

PROÖDE (131-138).

Dactylic, with anapaestic introduction.



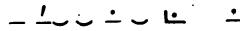
These four *cola* form one long verse of
hypermeter.



Iambic close; sync. tetrap. hypercat.

STROPHE AND ANTISTROPHE (148-159 = 173-184).

Logaoedic, with anapaestic introduction.



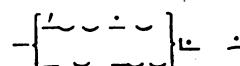
Brachycat. tetrapodies (Glyconics) with ana-
cruses. Only seemingly tripodies.



Brachycat. tripody with anacr.



Troch.



On the responsion cp. H. 921 a.



Syncopated trochaic tetrap.

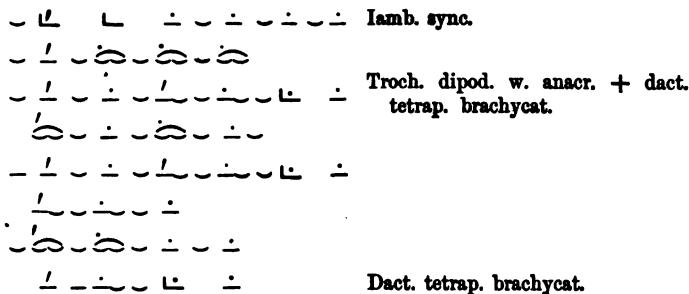


On the next to the last syll. see H. 916 c.

130 METRES OF THE LYRICAL PARTS.

EPODE (204 - 213).

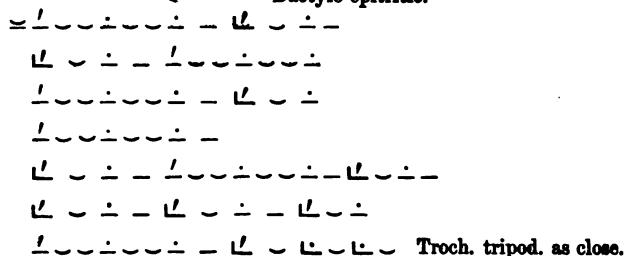
Dactylo-trochaic.



FIRST STASIMON.

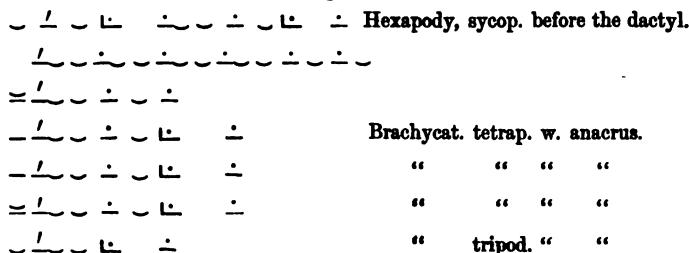
1ST STROPHE AND ANTISTR. (410 - 420 = 421 - 431).

Dactylo-epitritic.



2D STROPHE AND ANTISTR. (432 - 438 = 439 - 445).

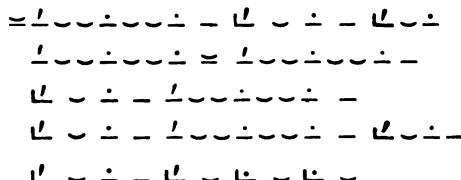
Logacedic.



SECOND STASIMON.

1ST STROPHE AND ANTISTROPHE (627-634 = 635-642).

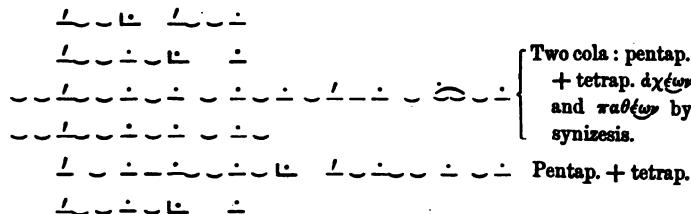
Dactylo-epitritic.



Troch. trip. as close.

2D STROPHE AND ANTISTROPHE (643-652 = 653-662).

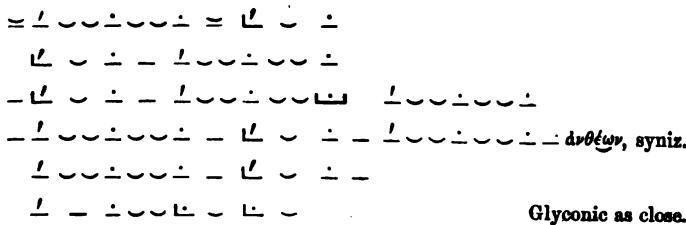
Logaoedic.



THIRD STASIMON.

1ST STROPHE AND ANTISTROPHE (824-834 = 835-845).

Dactylo-epitritic.



2D STROPHE AND ANTISTROPHE (846–855 = 856–865).

Logaoedic.

FOURTH STASIMON.

1ST STROPHE AND ANTISTROPHE (976-982 = 983-989).

Dactylo-epitritic.

2D STROPHE AND ANTISTROPHE (990-995 = 996-1001).

Dactylo-trochaic.

	Dact. trip. (w. anacr.) + troch. tetrap. brachycat.
	Dact. tetrap. double anacr. + dact. trip. cat. [cat.
	Iamb. hexap. syncop. and

FIFTH STASIMON.

1ST STROPHE AND ANTISTROPHE (1251-1260 = 1261-1270).

Dochmii.

$\sim \underline{1} - - \dot{\underline{1}} - - \dot{\underline{1}}$ Bacchic tripody catal. Hadl. 929 b.

$\asymp \underline{1} \circ \dot{\underline{1}} \dot{\underline{1}} \dot{\underline{1}} \circ \circ \circ \sim$ Two dochmii.

$\asymp \circ \circ \sim \dot{\underline{1}} - \dot{\underline{1}} - - \sim \sim$ " "

$\sim \underline{1} - - \dot{\underline{1}} - - \dot{\underline{1}} - - \sim$ " "

$\sim \underline{1} - - \dot{\underline{1}} - - \dot{\underline{1}} - - \sim$ Dochmius and iamb. dipody.

$\sim \underline{1} - - \dot{\underline{1}} - \circ \sim \sim$ Two dochmii.

$\asymp \circ \sim \sim$ Dochmius.

$\asymp \circ \sim \sim \dot{\underline{1}} - \circ \sim \sim$ Six dochmii; belong together as one
long verse.

$\asymp \circ \sim \sim \dot{\underline{1}} - - \sim$ 'Eπωθω with syniz.

2D STROPHE AND ANTISTROPHE (1271-1281 = 1282-1292).

Dochmii, with iambic trimeters.

$\sim \underline{1} - - \dot{\underline{1}} - - \dot{\underline{1}} - - \sim$

$\sim \underline{1} - - \dot{\underline{1}} \circ \sim \sim$

Two iamb. trim.

$\sim \underline{1} - - \dot{\underline{1}} - - \dot{\underline{1}} - - \sim$

$\sim \underline{1} - - \dot{\underline{1}}$

Two iamb. trim.

$\sim \underline{1} - - \dot{\underline{1}} \circ \sim \sim \dot{\underline{1}} - - \sim \sim \circ \sim \sim$ 2 dochm. + bacchic trip-
ody cat.

$\asymp \circ \sim \sim \dot{\underline{1}} - - \sim$

APPENDIX.

I.

FRAGMENTS OF NEOPHRON'S MEDEA.

(See Nauck, Trag. Graec. Fragm., p. 565 fig.)

1.

καὶ γάρ τιν' αὐτὸς ἡλυθον λύσιν μαθεῖν
σοιν· Πυθίαν γάρ δύσσαν, ἦν ἔχρησί μοι
Φοίβουν πρόμαντις, συμβαλεῖν ἀμηχανῶ·
σοι δ' εἰς λόγους μολών, γ' ἀν ἡλπιζον μαθεῖν.

2.

εἰλεν· τί δράσεις, θυμέ; βούλευσται καλῶς
πρὶν ἡ ἔξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἔχθιστα θέσθαι. ποί ποτ' ἔξῆξας, τάλας;
κάπισχε λῆμα καὶ σθένος θεοστυγές.
καὶ πρὸς τί ταῦτα δύρομαι ψυχὴν ἐμὴν
δρῶστ' ἔρημον καὶ παρημελημένην
πρὸς ἄν τὸν ἔχρην ἡκιστα; μαλθακὸ δὲ δὴ
τοιαῦτα γιγνόμεσθα πάσχοντες κακά;
οὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς.
οἵμοι, δέδοκται· παῖδες, ἐκτὸς δημάτων
ἀπέλθετ· οἵδη γάρ με φοινία μέγαν
δέδυκε λύστα θυμόν. ὁ χέρες χέρες,
πρὸς οίον ἔργον ἔξοπλιζόμεσθα· φεῦ,
τάλαινα τόλμης, ἡ πολὺν πόνον βραχεῖ
διαφθεροῦστα τὸν ἐμὸν ἔρχομαι χρονῷ.

3.

φθερεῖ τέλος γάρ αὐτὸς αἰσχίστῳ μόρῳ
βροχωτὸν ἀγχόνην ἐπισπάσας δέργη.

τοῖα σε μοῖρα σῶν κακῶν ἔργων μένει,
δίδαξες ἀλλοις μυρτοῖς ἐφημέροις
θεῶν ὑπερθε μήποτ' αἴρεσθαι βροτοίς.

II.

FRAGMENTS OF ENNIUS' MEDEA.

(Ribbeck, Trag. Lat. Reliq., p. 86 fig.)

1. (Eurip. v. 1.)

Utinám ne in nemore Pélio secūribus
caesā cecidisset ἀbiegna ad terrām trabea,
neve īnde navis īcohandaē exōrdium
coepisset, quae nunc nōminatur nōmine
Argō, qua vecti Argīvi delectī viri
petēbant illam pēllem īsauratam īrietis
Colchis, imperio régis Peliae, pēr dolum.
Nam nūnquam era errans mēa domo ecferrēt pedem
Medéa, animo aegra, amōre saevo saúcia.

2. (v. 49.)

Antīqua erilis fīda custos cōporis,
quid sīc te extra aēdis ēxanimata elīminas?

3. (v. 57.)

Cupido cepit mīseram nunc me, p̄lōquī
cāelo ātque terrae Médeai mīserias.

4. (v. 131.)

.... fluctus vērborum aures aūcupant.

5. (v. 214.)

Quaē Corinthum arcem altam habetis, mātronae opulentae,
ōptumates —

Mūlti suam rem bēne gessere et pūblicam patriā procul,
mūlti qui domi aētatem agerent, p̄p̄tēra sunt improbati.

6. (v. 250.)

nam tēr sub armis mālim vitam cérnere,
quām semel modo párere.

7. (v. 252.)

Si té secundo lúmine hic offéndero,
moriére.

8. (v. 365.)

Néquaquam istuc istac ibit: mágna inest certátio.

nám ut ego illis stípplicarem tánta blandiloquéntia — ?

9. (v. 371.)

Ílle transversa ménite mi hodie trádidit repágula,
qusbus ego iram omném recludam atque fli perniciém dabo,
mphi maerores, fili luctum, exstium illi, exiliúm mihi.

10. (v. 502.)

Quo nánc me vortam? quód iter incipiam fngredi?
domúm paternamne áanne ad Peliae filias?

11. (v. 590.)

Tú me amoris mágis quam honoris sórvavisti grátia.

12. (v. 764.)

Sol, quif cändentem in caélo sublimás facem.

13. (v. 1069.)

sálvete optima cōp̄ora,
cétte manus vestrás measque accíp̄ite . . .

14. (v. 1251.)

Júppiter tuque ádeo summe Sól, qui omnis res fnspicis,
qusque luminé tuo maria térram caelum cōntines,
fnspicé hoc facinús priusquam fflat: prohibessis scelus.

15. (See Introd. § 18.)

Qui fpse sibi sapiéns prodesse nón quit, nequiuám sapit.

16.

[Médea, utinam ne fínumquam Colchis cípido corde pedem extulisses.]

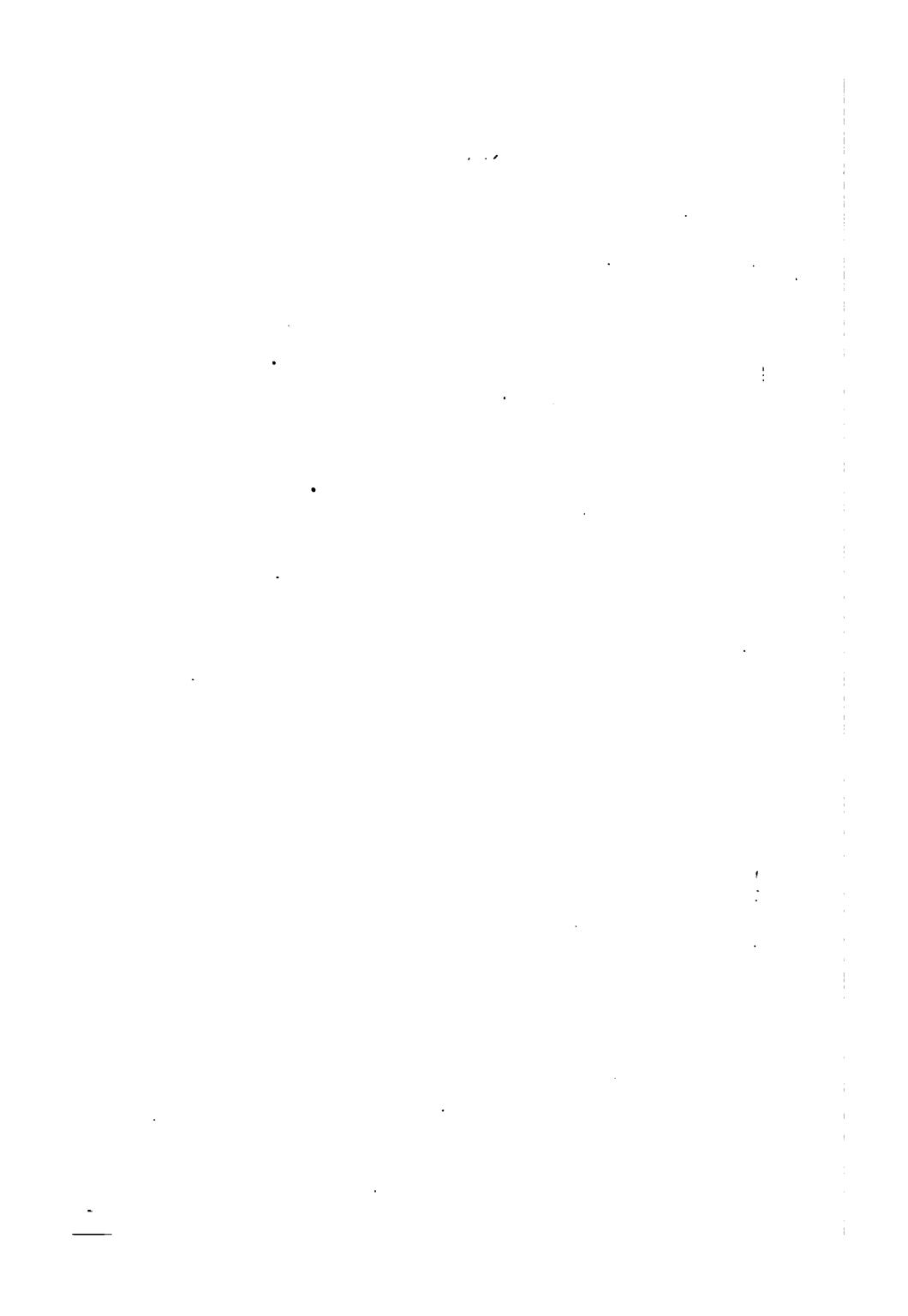
In all probability the two following fragments belong here too:—

Inc. inc. fab. 94 (Eur. v. 476.)

Nón commemoro quód draconis saévi sopivi smpetum,
nón quod domui vím taurorum et ségetis armataé manus.

Enn. inc. nom. 25 (Eur. v. 714.)

Út tibi Titánis Trivia déderit stirpem lñberum.



Introduction to Chemical Science.

By R. P. WILLIAMS, Instructor in Chemistry in the English High School, Boston. 12mo. Cloth. 216 pages. By mail, 90 cents; for introduction, 80 cents.

THIS work is strictly, but easily, inductive. The pupil is stimulated by query and suggestion to observe important phenomena, and to draw correct conclusions. The experiments are illustrative, the apparatus is simple and easily made. The nomenclature, symbols, and writing of equations are made prominent features. In descriptive and theoretical chemistry, the arrangement of subjects is believed to be especially superior in that it presents, not a mere aggregation of facts, but the science of chemistry. Brevity and concentration, induction, clearness, accuracy, and a legitimate regard for interest, are leading characteristics. The treatment is full enough for any high school or academy.

Though the method is an advanced one, it has been so simplified that pupils experience no difficulty, but rather an added interest, in following it.

The author himself has successfully employed this method in classes so large that the simplest and most practical plan has been a necessity.

Thomas C. Van Nuyts, Professor of Chemistry, Indiana University, Bloomington, Ind.: I consider it an excellent work for students entering upon the study of chemistry:

C. F. Adams, Teacher of Science, High School, Detroit, Mich.: I have carried two classes through Williams's Chemistry. The book has surpassed my highest expectations. It gives greater satisfaction with each succeeding class.

J. W. Simmons, County Superintendent of Schools, Owosso, Mich.: The proof of the merits of a text-book, is found in the crucible of the class-room work. There are many chemistries, and good ones; but, for our use, this leads them all. It is stated in language plain, interesting and not misleading. A logical order is followed, and the mind of the

student is at work because of the many suggestions offered. We use Williams's work, and the results are all we could wish. There is plenty of chemistry in the work for any of our high schools.

W. J. Martin, Professor of Chemistry, Davidson College, N.C.: One of the most admirable little text-books I have ever seen.

T. H. Norton, Professor of Chemistry, Cincinnati University, O.: Its clearness, accuracy, and compact form render it exceptionally well adapted for use in high and preparatory schools. I shall warmly recommend it for use, whenever the effort is made to provide satisfactory training in accordance with the requirements for admission to the scientific courses of the University.

Elementary Meteorology.

By WILLIAM MORRIS DAVIS, Professor of Physical Geography in Harvard College. With maps and charts. 8vo. Cloth. xi + 365 pages. Mailing price, \$2.70; for introduction, \$2.50.

THIS work is believed to be very opportune, since no elementary work on the subject has been issued for over a quarter of a century. It represents the modern aspects of the science. It is adapted to the use of advanced students, and will meet the needs of members of the National and State Weather Services who wish to acquaint themselves with something more than methods of observation.

The essential theories of modern Meteorology are presented in such form that the student shall perceive their logical connection, and shall derive from their mastery something of the intellectual training that comes with the grasp of well-tested conclusions.

The charts of temperature, pressure, winds, etc., are reduced from the latest available sources, while the diagrams freely introduced through the text are for the most part new.

A. W. Greeley, *retired Brigadier General U.S.A., and formerly Chief of Signal Office, Washington*: A valuable and timely contribution to scientific text-books.

Winalow Upton, *Professor of Astronomy, Brown University*: The best general book on the subject in our language.

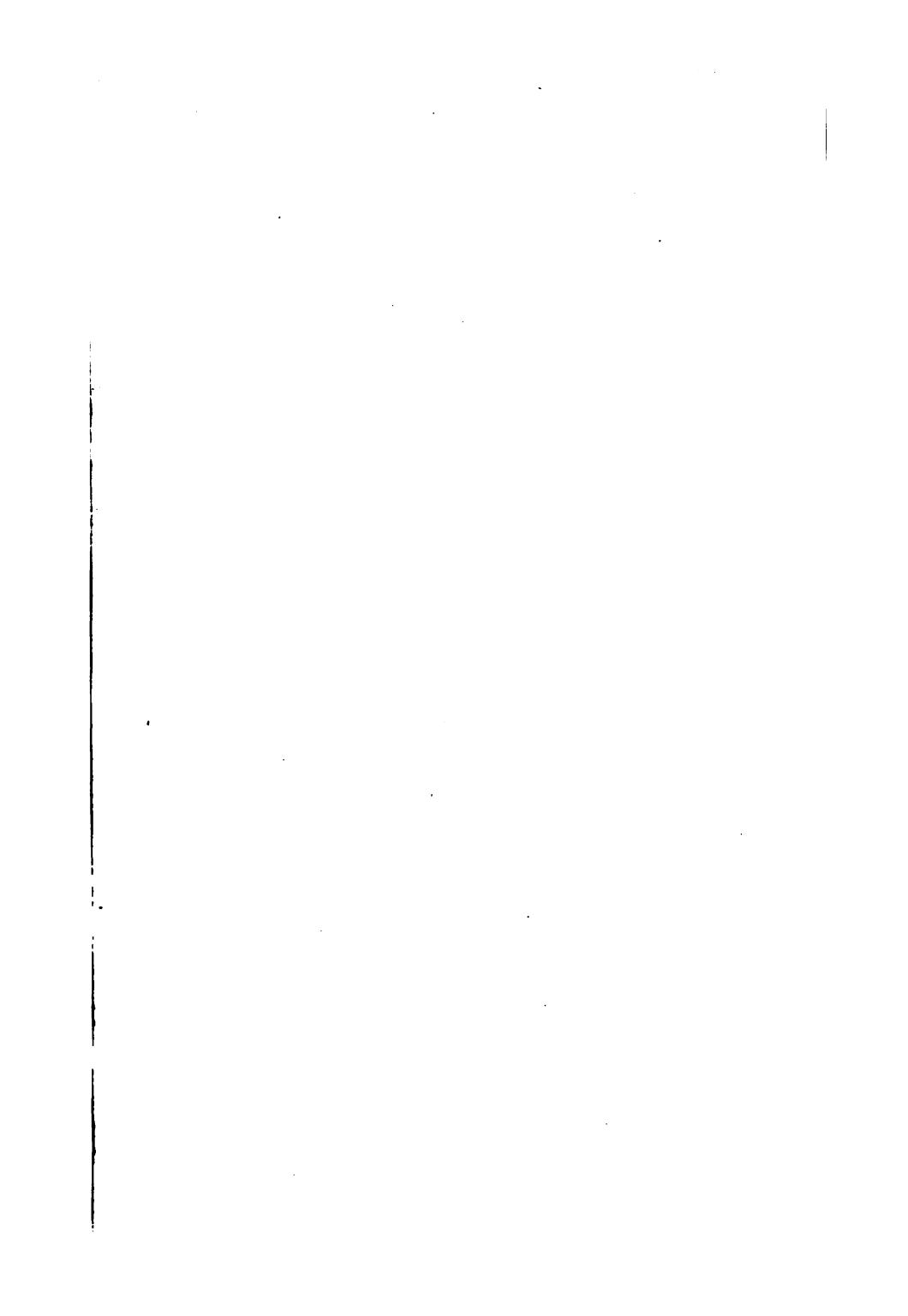
Wm. B. Clark, *Professor of Geology, Johns Hopkins University*: An excellent book and of great value to the teacher of meteorology.

David Todd, *Professor of Astronomy, Amherst College*: Clear, concise, and direct. To teach meteorology with it must be a delight.

Molecules and the Molecular Theory of Matter.

Department of Special Publication. By A. D. RISTEEN. 8vo. Cloth. Illustrated. viii + 223 pages. Retail price, \$2.00

THIS work is a complete popular exposition of the molecular theory of matter, as it is held by the leading physicists of to-day. Considerable space is devoted to the kinetic theory of gases. Liquids also are discussed, and solids receive much attention. There is also a division discussing the methods that have been proposed for finding the sizes of molecules, and here, as elsewhere throughout the book, the methods described are illustrated by numerical examples. The last division of the book touches upon the constitution of molecules. The subject is everywhere treated from a physical standpoint.



12/8-8

12/8-8

$$\frac{3600}{3280} = \frac{36.00}{328} = \frac{90}{82} = \frac{30}{44} = \frac{15}{22}$$

